

The Illustrated **LONDON NEWS**

APRIL 1982 95p

THE RAILWAYS

John Winton and David Tennant

Angus Maude
CRISIS IN THE CHURCH OF ENGLAND

Prudence Glynn
IN DEFENCE OF FASHION

The Counties
MELVYN BRAGG'S
CUMBRIA

Tom Miller
DARWIN'S LIFE AND
THEORIES



Full guide to what's on in April
BRIEFING



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The Illustrated LONDON NEWS

Number 7005 Volume 270 April 1982

THE ILLUSTRATED
LONDON NEWS

BRIEFING

Our comprehensive guide to events in and around London begins on page 5 with highlights and contents and continues on the following page with a calendar for the month. Thereafter detailed listings appear under subject headings between pages 8 and 11 and pages 85 and 98.

The Illustrated LONDON NEWS

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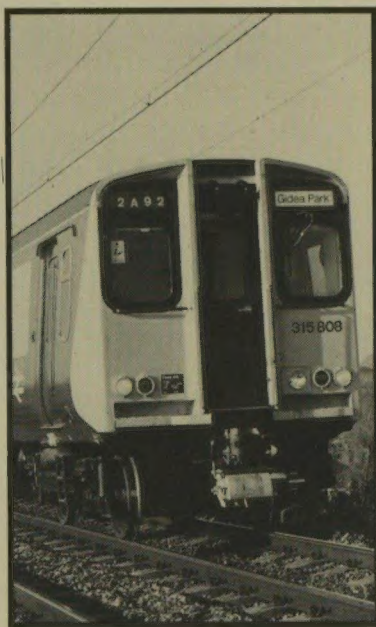
Sam Everton

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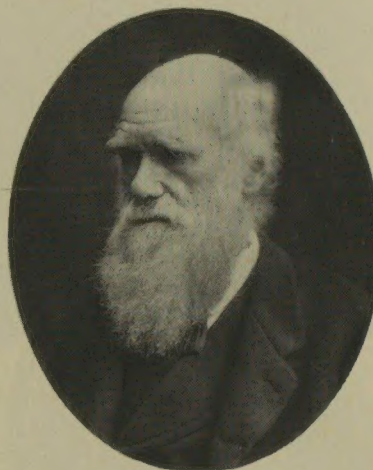
Subscription rates: 12 issues plus Christmas number.
UK and Eire, second class mail £14.
Overseas, air-speeded delivery £17.
ISSN number: 0019-2422

Frequency: monthly plus Christmas number. You can make sure of receiving your copy of *The Illustrated London News* each month by placing a firm order with your newsagent or by taking out a personal subscription. Please send orders for subscriptions to:
Subscription Department, 23-29 Emerald Street,
London WC1N 3QJ. Telephone 01-404 5531.

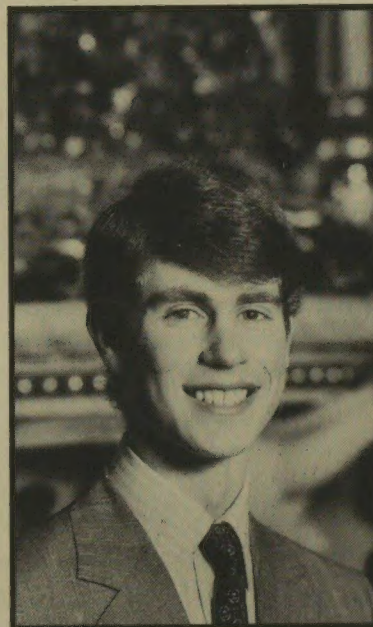
UK news trade agents: S. M. Distribution Ltd, 16/18 Trinity Gardens, London SW9 8DX.
USA agents: British Publications Inc, 11-03 46th Avenue, Long Island City, NY 11101, USA; and Expeditors of the Printed Word Ltd, 527 Madison Avenue, New York, NY 10022, USA. Second class postage paid in New York, NY.



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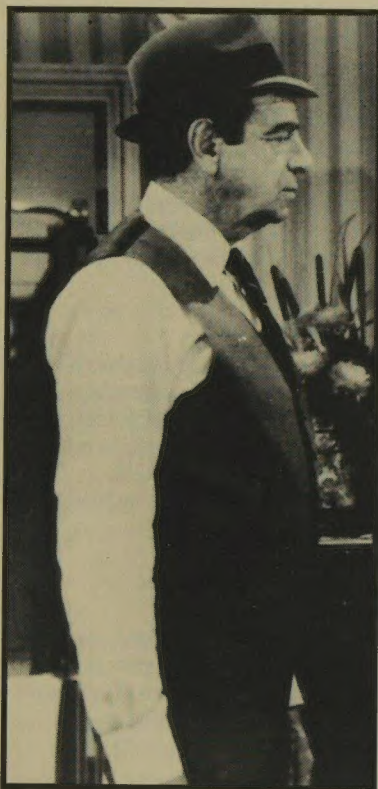
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BRIEFING

APRIL

The capital celebrates Easter with free hot cross buns at St Bartholomew the Great on Good Friday, church services and the Battersea Park parade on Sunday and 250 harness horses in Regent's Park on bank holiday Monday. There is also a country-and-western festival at Wembley, funfairs galore and Tony Palmer's two-part portrait of Igor Stravinsky on television. The Queen's birthday is marked by a gun salute in Hyde Park and Shakespeare's by a procession at Stratford. The centenary of P.G. Wodehouse's birth is celebrated all month at the National Theatre. There are first nights for Rowan Atkinson, the Cambridge Footlights, the Prince of Homburg and Boogie Woogie Bubble 'n Squeak. Burt Reynolds, Jack Nicholson and Julie Andrews open in new West End films. The Festival of India spawns exhibitions at the V & A, the Museum of Mankind and the Tate. Miles Davis brings his trumpet to town. Pavarotti sings in a royal gala and Janet Baker makes her last appearance with the ENO. In sport there is the Grand National, the Badminton horse trials, FA Cup semi-finals and lawn tennis at Bournemouth.



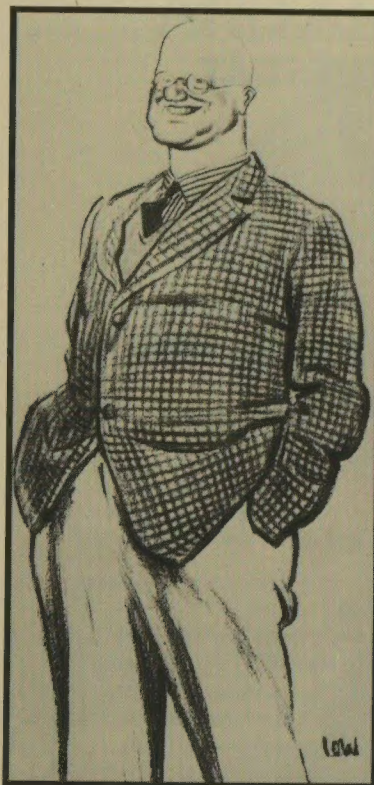
Matthau in *Buddy Buddy*: April 8.



Boogie Woogie first night: April 6.



Indian Heritage at the V & A: April 21.



P. G. Wodehouse by Low: April 2.

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All Fools Day: April 1.

Briefing researched by Angela Bird and Miranda Madge

Edited by Alex Finer

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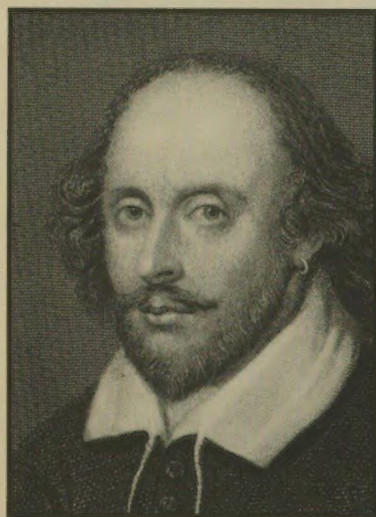
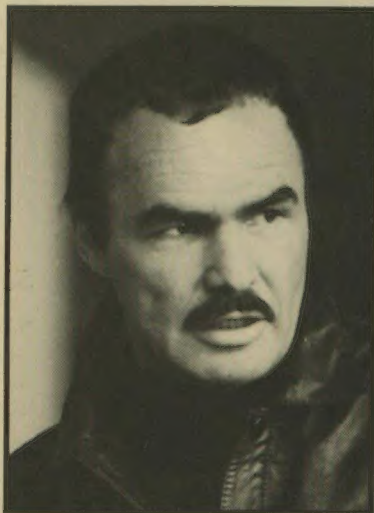
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CALENDAR



Burt Reynolds (top) is Sharky: April 1.
Shakespeare celebrations: April 24.

SUNDAY

April 4

Boat Jumble auction at Beaulieu (p98)
The Antiques Road Show on BBC2 (p86)
Mendelssohn's *Elijah* at the Albert Hall;
Bach Choir in the *St Matthew Passion*,
Boris Christoff sings with the LPO at
the Festival Hall (pp88 & 89)

Palm Sunday

April 11

Easter Parade, Battersea Park (p85)
Hot-air balloons at Holker Hall (p98)
New passion play on BBC2 (p86)
Family communion, 9.45am St Martin-
in-the-Fields; Choral Holy
Communion, 11.30am St Paul's
Cathedral

Easter Day

MONDAY

April 5

Sibley & Dowell dance *Titania &*
Oberon at Covent Garden (p90)
Beyond the Footlights revue opens at
the Lyric Hammersmith (p8)
Welsh National Opera at the Dominion
with *La forza del destino* (p90)
Itzhak Perlman at the Festival Hall
(p88)

April 12

Harness Horse Parade, Regent's Park
(p85)
Model Railway exhibition opens in
Westminster (p85)
Antiques fairs at Richmond & Olney
(p94)

Easter Monday

TUESDAY

April 6

2,000 Years of Indian Art opens at
Spink's (p92)
First night of *Boogie Woogie Bubble 'n*
Squeak at the May Fair (p8)
Bishop-Kovacevich plays Beethoven
sonatas at the Barbican (p88)
St John Passion at St John's Smith Sq
(p88)

April 13

Pavarotti sings with the RPO in a royal
gala at the Albert Hall (p88)
Journey into the Jungle, for children, at
Bethnal Green (p85)
First night of *Not in Front of the*
Audience with Rowan Atkinson (p8)
Michelangelo recital at the Festival Hall
(p88)

WEDNESDAY

April 7

Exhibition of Modern Indian Artists
opens at the Tate (p92)
Puffin Exhibition opens in Bishopsgate
(p85)
Sir Idwal Pugh talks about his career as
Ombudsman at the RSA (p85)
William Walton birthday concert at the
Queen Elizabeth Hall (p88)

April 14

Sale of fine wines at Sotheby's (p97)
Philip Mead in the first of two Messiaen
programmes at the Purcell Room (p88)
Bernstein conducts the BBC Symphony
Orchestra at the Festival Hall,
simultaneously broadcast by BBC2 &
R3 (pp86 & 88)

THURSDAY

April 1

Edward Burra exhibition opens (p91)
First night of *A Coat of Varnish* with
Peter Barkworth at the Haymarket (p8)
Sharky's Machine with Burt Reynolds
opens in the West End (p10)
Janet Baker sings *Mary Stuart* (p90)

All Fools' Day

April 8

Wedgwood exhibition opens at the
Rembrandt Hotel; & Stephen Procter's
glass at the British Crafts Centre (p92)
Jon Vickers sings *Canio* in *Pagliacci* at
Covent Garden (p90)

Maundy Thursday
Full moon

April 15

Badminton Horse Trials start (p87)
Camden Antiques Fair opens (p94)
Jack Nicholson's new film *The Border*
opens in the West End (p10)
Berganza sings with the LSO at the
Albert Hall (p88)
Sale of hock, Burgundy & champagne
at Christie's (p97)

FRIDAY

April 2

The Queen visits Reading & the Prince
of Wales visits Liverpool (p98)
Hogarth Puppet Collection on display
in Tunbridge Wells (p93)
Cornwall Boat Show opens in
Falmouth (p98)
P. G. Wodehouse centenary
celebrated at National Theatre (p85)

April 9

Hot cross buns at St Bartholomew the
Great (p85)
Part I of *Igor Stravinsky* on ITV (p86)
St Matthew Passion at the Barbican &
the Festival Hall (p88)

Good Friday

April 16

Exhibition on *The Art of the Book* in
India opens at the British Library (p93)
Dexter Gordon Quartet at Ronnie
Scott's (p89)
Pelléas & Mélisande at ENO (p90)
Survival's report on India, *The*
Missing Monsoon, on ITV (p86)

SATURDAY

April 3

Grand National at Aintree (p87)
Champions All gymnastics at Wembley
(p87)
Haydn's *The Creation* on BBC2 (p86)
Ashkenazy recital at the Festival Hall
(p88)
Vikings in England exhibition opens in
York (p93)

April 10

Inside an Indian Village exhibition
opens at Museum of Mankind (p93)
British Freestyle Ski Championships at
Cairngorm (p87)
The Best of Parkinson on BBC1 (p86)
Opera gala night at the Barbican (p90)

April 17

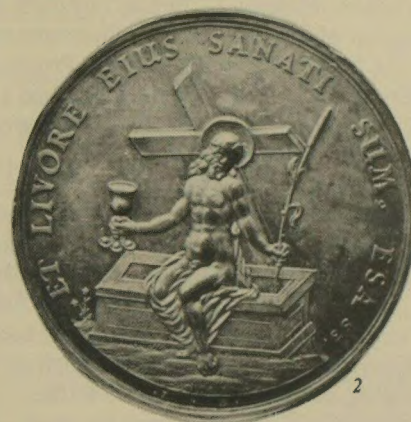
John Ogdon plays with the LSO at the
Barbican (p88)
Swimming: GB v USSR in Blackpool
(p87)
Last night of *The Assassin* at
Greenwich (p8)

<p>April 18 John Lill begins Beethoven sonata cycle at the Queen Elizabeth Hall; Philharmonia Orchestra & Chorus in Beethoven's Choral Symphony at the Festival Hall (p89) Last day of Curtains exhibition on British theatres at the Museum of London (p93)</p>	<p>April 25 Tchaikovsky programme at the Albert Hall (p88) <i>Blue Marigold</i> with Toyah Willcox on ITV; & 25th anniversary of <i>The Sky at Night</i> on BBC1 (p86) Holy Communion with Sung Eucharist, 11.40am, Westminster Abbey</p>
<p>April 19 Sale of English pottery & porcelain at Christie's (p94) State Express Tennis Classic opens in Bournemouth (p87) <i>Not Quite Jerusalem</i> returns to the Royal Court (p9) Kent Opera open at Sadler's Wells with <i>Agrippina</i> (p90)</p>	<p>April 26 Pia Zadora's first film, <i>Butterfly</i>, opens in the West End (p10) First night of <i>Knots</i> at the Lyric, Hammersmith (p8) India Observed exhibition opens at the V & A (p93) Meat Loaf at Wembley Arena (p89)</p>
<p>April 20 Celebration of diarist Francis Kilvert at the National Theatre (p85) London Silver exhibition opens at the Museum of London (p93) First nights of <i>Much Ado About Nothing</i> at Stratford; & <i>Rents</i> at the Lyric Studio (p8)</p>	<p>April 27 First day of RHS Flower Show (p85) Football: Wales v England at Cardiff (p87) London Festival Ballet season opens at London Coliseum (p90) RPO play Brahms & Shostakovich at the Festival Hall (p89)</p>
<p>April 21 Indian Heritage opens at the V & A (p93) Fribourg & Treyer sale at Phillips (p94) First night of <i>On Your Way Riley</i> at the Theatre Royal, E15 (p8) Miles Davis at Hammersmith Odeon (p89) Queen's birthday gun salute in Hyde Park (p85)</p>	<p>April 28 Fine wine sale at Sotheby's (p97) <i>Skirmishes</i> by Catherine Hayes returns to Hampstead Theatre (p9) First night of <i>Summit Conference</i> at the Lyric with Glenda Jackson as Eva Braun (p8) New production of <i>The Grand Duchess of Gerolstein</i> at Sadler's Wells (p90)</p>
<p>April 22 Spital Sermon at St Lawrence Jewry (p85) First nights of <i>The Prince of Homburg</i> at the Cottesloe & <i>Beautiful Dreamer</i> at Greenwich (p8) Sale of fine wines at Christie's (p97) <i>Chronicle</i> film about plans to raise the <i>Mary Rose</i> on BBC2 (p86)</p>	<p>April 29 1,000 Guineas at Newmarket (p87) Health & Leisure exhibition at Alexandra Palace (p85) Hannah Firmin exhibition opens at Illustrators' Art (p91) Sale of bordeaux at Christie's (p97) Pollini with the English Chamber Orchestra at the Festival Hall (p89)</p>
<p>April 23 Artists at Work opens at the National Portrait Gallery (p91) St George's Day concert at the Barbican (p88) St George's Day Shakespeare's birthday New Moon</p>	<p>April 30 Microlight & hang-gliding rally at Shanklin, Isle of Wight (p98) Kings & Queens exhibition opens at the Queen's Gallery (p91) LSO under Markevitch at the Festival Hall (p89)</p>
<p>April 24 First night of <i>Away from it All</i> at the Square Thing, E15 (p8) Janet Craxton commemorative concert at the Wigmore Hall (p89) Shakespeare's birthday celebrations in Stratford (p98)</p>	<p>Information correct at time of going to press. See listings for telephone numbers and further details. Add 01- in front of seven-digit numbers if calling from outside London. Credit card booking facilities are indicated by the symbol CC.</p>



Illustrations not to size.

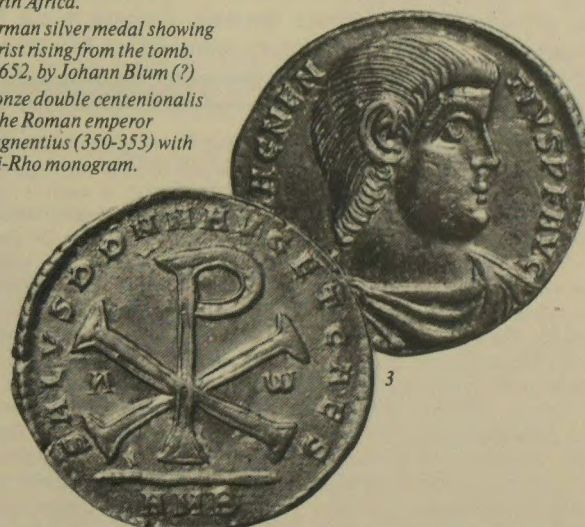
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1 Chi-Rho monogram on red pottery early Christian lamp from Roman North Africa.

2 German silver medal showing Christ rising from the tomb. c. 1652, by Johann Blum (?)

3 Bronze double centenionalis of the Roman emperor Magnentius (350-353) with Chi-Rho monogram.

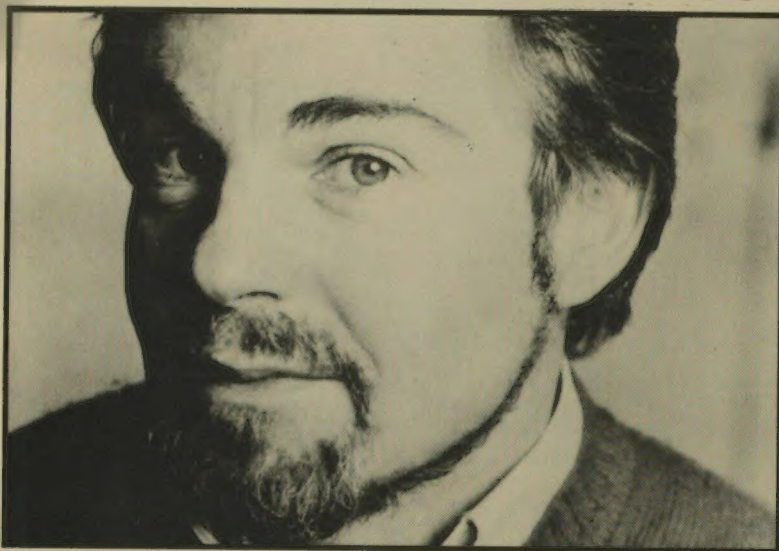


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THEATRE
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Derek Jacobi: first of three parts at Stratford.

HEINRICH VON KLEIST's famous romantic drama, *The Prince of Homburg*, which has not previously had a major London production, opens at the National's Cottesloe Theatre on April 22, directed by John Burgess. Patrick Drury has the name-part of a young cavalry officer who seeks to reconcile duty with ideals at the time of the founding of the Prussian state. Another version, which Jonathan Griffin translated and which had a cast led by Tom Courtenay, was notably successful a few years ago as one of the earliest productions of the Royal Exchange, Manchester.

□ Derek Jacobi, now at the Royal Shakespeare Theatre, Stratford-upon-Avon for the first time, is to play Benedick to Sinead Cusack's Beatrice in *Much Ado About Nothing*—previews from April 14, première on April 20—as well as Prospero during August and at the studio theatre, The Other Place, Peer Gynt in June. Jacobi was Laertes in the National's opening *Hamlet* at the Old Vic in 1963. In the same year he had been Aaron, Troilus and Henry VIII in productions with which the Birmingham Repertory ended its long task of staging the entire First Folio, plus *Pericles*.

□ *Boogie Woogie Bubble 'n Squeak*—Boogie for short—at the May Fair from April 6, is called "a musical kaleidoscope of singing sisters": otherwise, Leonie Hofmeyr, Sarah McNair and Michele Maxwell. Under the name of "Skirted Issue" they aim to recreate dramatic changes in the image of women projected by popular female singers during the last four decades.

NEW REVIEWS

The symbol CC is used to indicate theatres which accept certain credit cards. A special telephone number is given where applicable. Details of each theatre are given only on the first occasion it appears in each section.

Hobson's Choice

Henry Horatio Hobson has three daughters. So had King Lear. Both fathers complained bitterly of uppishness—though this useful Lancashire word was not in Lear's vocabulary. There we pause. Hobson, a bootshop-owner, is "55, successful, coarse, florid & a parent of the period" which is 1880 in Salford. Who can be his Cordelia? Certainly not the briskly managing Maggie, who ultimately dominates her father by marrying his illiterate shoe-hand Will Mossop & turning him into a prodigy of Salford business. Harold Brighouse's 67-year-old comedy, astute & genuine, will survive many more revivals yet. This one, on the Haymarket stage, is acted with so much honesty that we can forget that Penelope Keith, fine actress though she is, is hardly to the bootshop born. But she is thoroughly loyal; & I have not known a better Hobson & Mossop than Anthony Quayle as the gradually conquered martinet & Trevor Peacock as the son-in-law, Maggie-trained. Ronald Eyre has

directed with enthusiasm. Haymarket, Haymarket, SW1 (930 9832, CC).

Murder in Mind

It has happened more than once in a thriller that, though we are eager for about half its length to know the answers, interest drains away. This is usually because the dramatist, enmeshed in ingenuity, has got into a more or less hopeless position. Terence Feely, opening with a sound idea, becomes unpersuasive, though he has a cast & a director, Anthony Sharp, who never lose heart. We open with Nyree Dawn Porter returning to her country mansion & finding it occupied by three people who say they are her husband, sister & cousin, but whom she swears she has never seen in her life. The play goes from there. Strand, Aldwych, WC2 (836 2660, CC). Until Apr 17.

Noises Off

Actually, everything that happens during Michael Frayn's farce is during the performance of another farce called *Nothing On*. This is a wild, helter-skelter, touring affair, exactly the kind of thing that can breed catastrophe. Dramatist & cast delight in showing us the disasters, first at a dress rehearsal before the tour begins, & then (seen from backstage) a few weeks later, & finally (from the front again) when the production has dis-

integrated into chaos. Much of the night is superb; it is only in the third act that Mr Frayn's invention has faltered. He is much aided by his director (Michael Blakemore) & such players as Paul Eddington & Nicky Henson. Savoy, Strand, WC2 (836 8888, CC 930 0731).

The Portage to San Cristobal of A.H.

An unwieldy title for an absorbing play adapted from George Steiner's novel by Christopher Hampton. A.H. is Adolf Hitler who, far from dying in his Berlin bunker, hid himself among the swamps of the Amazon. While the rumour of his survival troubles the Great Powers, a Jewish task-force has captured the aged man—over 90 now—& arraigns him at a jungle trial. Here, almost as his first utterance, he delivers a speech of justification. It is 25 minutes of twisted logic which Alec McCowen delivers with blistering force: the night's superb climax. The director, understanding every fold of the play, is John Dexter. Mermaid, Puddle Dock, EC4 (236 5568, CC).

Season's Greetings

Alan Ayckbourn's Christmas comedy is a play for all seasons: intricately devised as ever; contriving to get us through its complexities without bringing on any of the household children; & giving a rare chance to Bernard Hepton, a gently uncertain doctor, whose puppet-show rehearsal is a triumphant botch. Apollo, Shaftesbury Ave, W1 (437 2663, CC).

Skirmishes

Though I hardly expected to appreciate the bickering of two sisters across the bed of their dying mother, this play by Catherine Hayes proves, in its mood, to be a collectors' piece. It is barely an hour-and-a-half long but allows us to know the people by heart, even the dying woman whose single speech is the most dramatic moment. Frances de la Tour is the more abrasive sister, Gwen Taylor & Anna Wing are confidently true. Hampstead Theatre Club, Swiss Cottage Centre, NW3 (722 9301). From Apr 28.

FIRST NIGHTS

Apr 1. A Coat of Varnish

Peter Barkworth leads the cast of Ronald Millar's play based on C. P. Snow's novel about the age of violence in which we live. Haymarket, Haymarket, SW1 (930 9832, CC).

Apr 5. Beyond the Footlights

Revue by last year's Cambridge University Footlights company. Lyric, King St, W6 (741 2311, CC). Until Apr 10.

Apr 5. How the Other Half Loves

Edward de Souza & the Oxford Playhouse Company in Alan Ayckbourn's comedy about extra-marital relationships. Ashcroft, Croydon, Surrey (688 9291, CC A, Bc 681 0578). Until Apr 17.

Apr 6. The Big Knife

Drama set in 1950s Hollywood. Ian McShane plays a successful movie star with a dark secret. Palace, Watford, Herts (92 25671, CC A, Bc). Until Apr 24.

Apr 6. Boogie Woogie Bubble 'n Squeak

Skirted Issue impersonate The Andrews, McGuire & Beverley Sisters, The Supremes & Three Degrees to show the image of women in popular song. May Fair, Stratton St, W1 (629 3036, CC).

Apr 6. Bread & Puppet Theatre

The American mime company & their puppets present a play about the study of fear. Riverside Studios, Crisp Rd, W6 (748 3354). Until Apr 18.

Apr 12. Sisterly Feelings

Alan Ayckbourn's comedy with alternative endings with Bryan Pringle & Peter Sallis. Richmond Theatre, Richmond, Surrey (940 0088). Until Apr 24.

Apr 13. Not in Front of the Audience

Rowan Atkinson, Griff Rhys Jones, Mel Smith & Pamela Stephenson in a satirical revue. Theatre Royal, Drury Lane, WC2 (836 8108, CC).

Apr 13. Ten Times Table

Alan Ayckbourn's comedy about a small-town festival committee. Thorndike, Leatherhead, Surrey (0372 377677). Until May 1.

Apr 20. Much Ado About Nothing

Derek Jacobi & Sinead Cusack play Benedick & Beatrice in Shakespeare's patrician comedy, directed by Terry Hands. Royal Shakespeare Theatre, Stratford-upon-Avon, Warwicks (0789 292271, CC AmEx 0789 297129).

Apr 20. Rents

Michael Wilcox's play about homosexuals won last year's George Devine Award. Lyric Studio, King St, W6 (741 2311, CC). Until May 8.

Apr 21. On Your Way, Riley

New play by Alan Plater about Arthur Lucan, creator of Old Mother Riley, & Kitty McShane. They are played by Brian Murphy & Maureen Lipman. Theatre Royal, Gerry Raffles Sq, E15 (534 0310).

Apr 22. Beautiful Dreamer

A musical entertainment devised by Roy Hudd, based on the life & songs of the 19th-century American popular composer Stephen Foster. Greenwich, Croom's Hill, SE10 (858 7755, CC A, Bc). Until May 29.

Apr 22. The Prince of Homburg

19th-century romantic drama by Heinrich von Kleist. With Patrick Drury, Lindsay Duncan & Robert Urquhart. Cottesloe, National Theatre, South Bank, SE1 (928 2252, CC 928 5933).

Apr 24. Away From It All

New play by Debbie Horsfield about four girls' observations on their holiday in Benidorm. Square Thing, Theatre Royal, E15 (534 0310). Until May 15.

Apr 26. Knots

Edward Petherbridge's recreation of R. D. Laing's programme of sketches for actors, clowns, musicians & dancers. Lyric, W6.

Apr 27. The Understanding

New play by Angela Huth, with Ralph Richardson & Celia Johnson. Strand, Aldwych, WC2 (836 2660, CC). Pre-West End performances at Richmond Theatre, Richmond, Surrey (940 0088). Until Apr 10.

Apr 28. Summit Conference

Glenda Jackson plays Hitler's mistress, Eva Braun, & Georgina Hale plays Clara Petacci, mistress of Mussolini, in Robert David MacDonald's play set in 1941 Berlin. Lyric, Shaftesbury Ave, W1 (437 3686, CC).

ALSO PLAYING

All My Sons

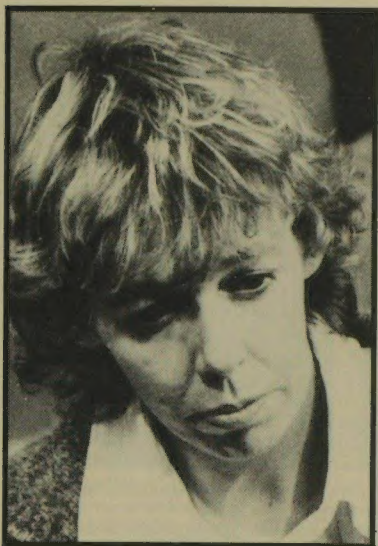
An example of a splendidly well made play that deserves its revival & has a cast to match Arthur Miller's text, in particular Colin Blakely & Rosemary Harris as the guilty businessman & the wife who cherishes a fantasy of her own. Wyndham's, Charing Cross Rd, WC2 (836 3028, CC 379 6565).

Amadeus

Peter Shaffer's superbly managed study of envy, the Salieri-Mozart association, is revived in its National Theatre production with Frank Finlay & Richard O'Callaghan. Her Majesty's, Haymarket, SW1 (930 6606, CC 930 4025).

An Evening's Intercourse with Barry Humphries

The Australian comedian, doubtless over-anxious on the great stage of Drury Lane, tries to do too



Frances de la Tour: *Skirmishes* returns.

much. The programme of more than three hours starts with a trinity of impersonations weighted by a variety of Australian in-jokes, not invariably audible. The second half is given to his favourite creation, Dame Edna Everage. Vigour is its main quality, & we can soon tire of Dame Edna & her passion for audience participation. Mildly amusing as a single variety turn, she can be wearying at undue length. This time she has a barbecue on stage, enlisting helpers from the front stalls, & ends with the "gladdie" routine. Theatre Royal, Drury Lane, WC2 (836 8108, cc). Until Apr 10.

Another Country

Julian Mitchell's play is set in a public school & reflects the changes taking place in English society in the 1930s. Splendid acting by Rupert Everett & Kenneth Branagh. Queen's, Shaftesbury Ave, W1 (734 1166, cc).

Anyone for Denis?

This is a topical good-tempered farce about a Prime Minister & her husband. He is played by the author, John Wells, & Angela Thorne is, uncannily, the PM. Helen Brammer takes over on Mar 29. Whitehall, Whitehall, SW1 (839 6975, cc 930 6693).

Arden of Faversham

Early Elizabethan tragedy directed by Terry Hands. The Other Place, Stratford-upon-Avon, Warwicks (0789 292271).

Arms & the Man

Shaw's anti-romantic comedy zestfully re-created by such players as Richard Briers & Peter Egan. Lyric, Shaftesbury Ave, W1 (437 3686, cc).

The Assassin

Sartre's political thriller set in 1943, about a young Communist involved in a plot to assassinate a leading statesman, is translated & directed by Frank Hauser. With Edward Woodward & Michele Dotrice. Greenwich, Croom's Hill, SE10 (858 7755, cc A, Bc). Until Apr 17.

Barnum

Its circus framework is far more interesting than the narrative of a show-business musical about P. T. Barnum, acted loyally by Michael Crawford. Palladium, Argyll St, W1 (437 7373, cc 437 2055).

The Beastly Beatitudes of Balthazar B

J. P. Donleavy's narrative of an extrovert & an introvert is a modern exercise in elegant neo-Restoration bawdiness. Joyfully acted by Simon Callow & Patrick Ryecart. Duke of York's, St Martin's Lane, WC2 (836 5122, cc).

The Business of Murder

Richard Harris has written a taut thriller that does its duty, with Richard Todd & Derren Nesbitt. Duchess, Catherine St, WC2 (836 8243, cc).

Can't Pay? Won't Pay!

Dario Fo's swift & happy romp about the aftermath of a women's raid on a Milan supermarket. No play in London can be acted faster. Criterion, Piccadilly Circus, W1 (930 3216, cc 379 6565).

Cards on the Table

There are more red herrings than usual in Leslie Darbon's adaptation of Agatha Christie's book but the play is richly acted all round, especially

by Gordon Jackson as the Superintendent. Vaudeville, Strand, WC2 (836 9988, cc).

Cats

Trevor Nunn uses stage & auditorium boldly for a curious experiment, Andrew Lloyd Webber's musical version of T. S. Eliot's cheerfully minor poems about cats. New London Theatre, Drury Lane, WC2 (405 0072, cc).

Children of a Lesser God

Uncannily compelling performances by Elizabeth Quinn & Trevor Eve in Mark Medoff's American play about the hidden world of deafness. (Trevor Eve's part is played by Michael Ross at Thursday matinees). British sign translation Apr 1, 17. Albery, St Martin's Lane, WC2 (836 3878, cc 379 6565).

Cider With Rosie

Laurie Lee's story about his Gloucestershire childhood is adapted for the stage by James Roose-Evans. Thorndike, Leatherhead, Surrey (0372 377677). Until Apr 10.

Comic Pictures

Two plays-within-a-play, by Stephen Lowe. Gate at the Latchmere, 503 Battersea Park Rd, SW11 (228 2620).

Educating Rita

Willy Russell's comedy for two people continues its remarkably long run. Mark Kingdon has now returned as the tutor to join a newcomer, Julia Deakin. Piccadilly, Denman St, W1 (437 4506, cc 379 6565, Prestel 2202324).

84 Charing Cross Road

James Roose-Evans's charming dramatization of the 20-year correspondence between New Yorker Helene Hanff & Frank Doel, a London antiquarian bookseller. Rosemary Leach & David Swift furnish the happiest performances imaginable. Ambassador's, West St, WC2 (836 1171, cc).

Evita

No sign of weariness yet in Tim Rice & Andrew Lloyd Webber's emotional music drama. Prince Edward, Old Compton St (437 6877, cc 439 8499).

Good

C. P. Taylor's picture of Nazi Germany in the 1930s, & the recruitment of a mild man of letters to the SS, is ingenious but too trickily constructed, though Alan Howard's performance & the musical passages are carefully managed. Aldwych, WC2 (836 6404, cc 379 6233). From Apr 22.

Guys & Dolls

Musical fable of Broadway set in the late 1940s, based on a story by Damon Runyon. Directed by Richard Eyre, with Bob Hoskins & Julie Covington. Olivier, National Theatre, South Bank, SE1 (928 2252, cc 928 5933).

Home at Seven

Arthur Lowe plays the lead in R. C. Sherriff's mystery thriller. Ashcroft, Croydon, Surrey (688 9291, cc A, Bc 681 0578). Until Apr 3.

The Little Foxes

Elizabeth Taylor takes to the London stage in Lillian Hellman's play about a predatory family of industrial entrepreneurs. Victoria Palace, Victoria St, SW1 (834 1317, cc).

Macbeth

The first production of the RSC's new Shakespeare season, not staged there for eight years; Bob Peck & Sarah Kestelman now in the principal parts. Directed by Howard Davies. Royal Shakespeare Theatre, Stratford-upon-Avon, Warwicks (0789 292271, cc AmEx 0789 297129).

Meetings

New play written & directed by Mustapha Matura, about a successful married couple in Jamaica & their encounters with each other before & after work. Hampstead Theatre Club, Swiss Cottage Centre, NW3 (722 9301). Until Apr 24.

The Mousetrap

Though now in its 30th year, many people cannot yet know Agatha Christie's solution of her puzzle; it is worth investigating. St Martin's, West St, WC2 (836 1443, cc).

No Sex Please—We're British

Good farces do not wane & this one, directed by Allan Davis, does not after 10 years, more than 4,000 performances & innumerable cast changes. Garrick, Charing Cross Rd (836 4601, cc).

One Woman Plays

Yvonne Bryceland gets gallantly through a frequently tiresome trilogy by Dario Fo. Cottesloe, National Theatre, South Bank, SE1 (928 2252, cc

928 5933). Until Apr 29.

On The Razzle

Even if Nestroy might wonder what had happened to the text of his 19th-century Viennese farce in Tom Stoppard's free impression, I am sure he would never stop laughing. A spirited production by Peter Wood & matching performances by Felicity Kendal, Ray Brooks, Dinsdale Landen & Michael Kitchen. Lyttelton, National Theatre, South Bank, SE1 (928 2252, cc 928 5933).

One Mo' Time

Jazz musical from New Orleans now with a British company. Phoenix, Charing Cross Rd, WC2 (836 2294, cc).

The Oresteia

Though there have been complaints about the use of masks in Sir Peter Hall's superb production of the Aeschylean trilogy, I found almost the entire theatrical experience uncannily successful. It is acted by a protean cast. If Tony Harrison's text may be worrying now & then, any reservation here is minor in considering a major theatrical achievement. Olivier.

Pass the Butler

Eric Idle's mock-thriller is primarily for addicts of Monty Python. Others, as the one-line quips press upon each other & events grow progressively deranged, may say, with George du Maurier's theatregoers long ago: "We come to see the acting; we do not wish to understand the play." Performances in the necessary mood by Peter Jones, William Rushton & John Fortune. Globe, Shaftesbury Ave, W1 (437 1592, cc).

La Ronde

Shared Experience present their version of Schnitzler's merry-go-round with a cast of two—Pam Ferris & Jonathan Hackett. Drill Hall, Cheries St, WC1 (637 8270). Until Apr 24.

The Second Mrs Tanqueray

Michael Rudman's revival of Pinero's play is finely & emotionally contrived. Felicity Kendal responds to the part of Paula, keeping every effect in the celebrated scenes & speeches, while Leigh Lawson as the husband & Harold Innocent as the *raisonneur* are exactly in key. Lyttelton.

Song & Dance

Andrew Lloyd Webber's musical is described as "a concert for the theatre" & performed by Wayne Sleep & Marti Webb. Palace, Shaftesbury Ave, W1 (437 6834, cc).

The Sound of Music

Rodgers & Hammerstein's amiable musical with Petula Clark & Michael Jayston. Apollo Victoria, Wilton Rd, SW1 (834 6919, cc).

Steaming

Good-tempered piece by Nell Dunn about the patrons of a municipal Turkish bath united in a hopeless effort to keep the place going. Comedy, Panton St, W1 (930 2578, cc).

Freddie Starr

An evening of entertainment from the performer of Elvis Presley hits, aided by Mike Goddard. Cambridge, Earham St, WC2 (836 1488, cc). Until May 15.

Summer

The narrative is slow & sometimes tedious in Edward Bond's "European play". It is splendidly acted, however, by Yvonne Bryceland, Anna Massey & David Ryall. Cottesloe.

They're Playing Our Song

Virtually a two-part musical, now with Sheila Brand & Martin Shaw. Some pleasant tunes by Marvin Hamlisch & an agreeable book by Neil Simon. Shaftesbury, Shaftesbury Ave, WC2 (836 6596, cc 930 0731).

Underneath the Arches

Roy Hudd & Christopher Timothy play Bud Flanagan & Chesney Allen in an affectionate musical tribute. Prince of Wales, Coventry St, W1 (930 8681, cc 930 0846).

Cheap tickets

Half-price ticket booth, west side of Leicester Square. Unsold tickets for that day's performances on sale for half price plus 50p service charge. Personal callers only, no cheques or credit cards. Mon-Sat 2.30-6.30pm, matinee days noon-2pm. Allow time to queue.

Fringe theatre

Information & box office facilities for 20 fringe theatres are available in the foyer of the Criterion, Piccadilly Circus, Mon-Sat 10am-5pm (839 6987).



Wartski

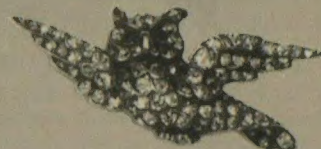
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BRIEFING

CINEMA

GEORGE PERRY



PITY THE POOR ACTORS in the prehistoric film *Quest for Fire* (see review below). Clad only in skins (or in Rae Dawn Chong's case a coat of paint, see above) they froze in the Cairngorms and Canada, and baked in Kenya. A herd of circus elephants wearing hairpieces to simulate mammoths charged across a Scottish mountainside for the cameras, but went the wrong way and destroyed the make-up tent. Director Jean-Jacques Annaud says: "I don't like easy films!"

□ Barbra Streisand is producing and directing, as well as starring in, *Yentl*, due to start filming in London from April 19. Jack Rosenthal has written the screenplay, adapting Isaac Bashevis Singer's novel about a girl in Tsarist Russia who poses as a boy in order to receive an education. Although 40 this year she will play 18, an even more ambitious undertaking than 44-year-old Warren Beatty playing writer Jack Reed, who was dead at 32, in *Reds*. As well as gigantic talent, she has never lacked *chutzpah*.

□ New film books include *Betty Grable* by Doug Warren (Robson, £7.50) in which we learn that the Second World War sex symbol was in reality a shrinking violet, and *All the Stars in Heaven* by Gary Carey (also Robson, £7.50), yet another biography of Louis B. Mayer, who now vies with De Mille as the movie tycoon with most books written about him.

□ Michael Winner had the temerity to remake *The Big Sleep* a few years back and now is to direct a new version of the Gainsborough costume romance *The Wicked Lady* which so amused Queen Mary in 1945, with Faye Dunaway barnstorming in the old Margaret Lockwood role. What next—a *Winner Citizen Kane*?

□ The British Film Institute has cut all its in-house activities to boost its financial support for the regional film theatres. Says director Anthony Smith: "There's increasing panic about the decline of exhibition. Outside London commercial cinema lost 14 per cent of its admissions last year, while the regional theatres showed a considerable increase. So we have re-examined the Institute's priorities." For the first time the BFI's cash aid to regional associations is over £1 million, and exciting developments are afoot in Edinburgh, Bristol, Derby and Tyneside.

NEW REVIEWS AND PREMIERES

Films selected for review are expected to be showing in London or on general release at some time during the month. Programmes are often changed at short notice. Consult a local or daily newspaper for exact locations & times. Information on West End & Greater London showings in Odeon, ABC & Classic chains from 200 0200.

The Animals Film (AA) Opens Apr 8. Documentary narrated by Julie Christie about the misuse of animals by man. Directed by Victor Shonfeld.

The Boat (AA) Opens Apr 8. Three-quarters of the men who served in Admiral Doenitz's U-boat fleet failed to survive. Wolfgang Petersen's film shows what submarine warfare was like from the German side. Jörgen Prochnow plays The Old Man,

a veteran commander aged 30, whose green crew of 21-year-old youths learn the horrors of life in an elite branch of the German navy. It is perhaps the first postwar German film to take a fully objective look at the Second World War without guilt, & has been attacked by both left & right. Brilliant hand-held camerawork inside the narrow hull conveys the sense of claustrophobia that prevailed, especially during depth charge attacks. A courageous & uncompromising anti-war film.

The Border (X) Opens Apr 15. Tony Richardson moves uncomfortably into Peckinpah territory in this story set in the El Paso/Juarez border region, with Jack Nicholson superbly controlling his performance as a decent immigration cop engaged in patrolling the fence & shipping back the

dozens of wetbacks who breach it every day. He is drawn into corruption by his free-spending, slutish wife (Valerie Perrine) & the need to pay the bills. The Border Patrol, it seems, have men who supply illegal labour for those who will pay. Harvey Keitel plays a murderous colleague, & Elpidia Carrillo a young Mexican mother with whom Nicholson falls in love, recovering her stolen baby after a bloody dénouement.

Buddy, Buddy (AA) Opens Apr 8.

A Billy Wilder film starring Jack Lemmon & Walter Matthau promises much. Unfortunately the result is a sad disappointment. Matthau is a professional hitman attempting to eliminate his victim from a hotel window. Lemmon is a would-be suicide in the next room, cuckolded by his wife's sex clinic guru, played by Klaus Kinski. If it sounds like an old plot, it is, & Wilder paces it so slowly that its jokes are delivered almost at dictation speed.

Butterfly (X) Opens Apr 26.

Pia Zadora, although in her mid 20s, has the face of a pubescent nymphet & makes a striking début in this adaptation of a James M. Cain novel, set in the hot, barren mountains of Nevada in the 1930s. Stacy Keach guards an abandoned silver mine & has his hermit existence disrupted by the advent of his daughter who had gone off with his wife 10 years earlier. Later they face a court presided over by Orson Welles on a charge of incest. Directed by Matt Cimber, a former husband of Jayne Mansfield, & maker of a score of exploitation pictures, it is much better than one would expect.

The Gods Must Be Crazy (A) Opens Apr 8.

Slapstick comedy about a bushman from the Kalahari & a Coca-Cola bottle, worshipped by his tribe. A South African/West Indian co-production directed by Jamie Uys.

The Grass is Singing (A) Opens Apr 21.

Doris Lessing's novel about a lonely town woman who marries an upcountry farmer & descends into paranoia reaches the screen in an Anglo-Swedish co-production filmed in Zambia, with Karen Black giving an inspired performance in the central role. John Thaw is excellent as her husband. The film, directed by Michael Raeburn, has a number of rough edges.

Passione d'Amore (AA) Opens Apr 22.

Italian film set in the 1860s about a young army lieutenant's attempts to rebuff the advances of his commanding officer's young cousin. Directed by Ettore Scola.

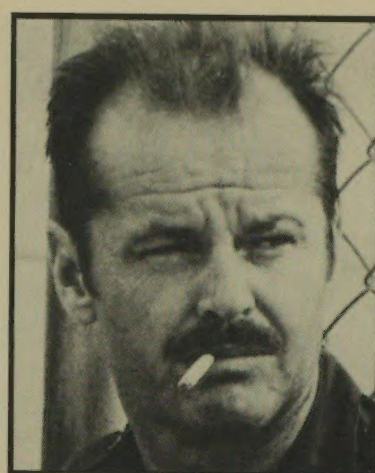
Roar (A) Opens Apr 1.

A conservationist in East Africa allows wild animals to have the run of his home; his American family arrive ahead of schedule when he is out & are scared out of their wits by lions, tigers, elephants & the rest, but later learn to love them. The story is negligible, the animal photography is not, & Noel Marshall's extraordinary film in which he, his wife Tippi Hedren, & children star, makes *Born Free* seem like so what.

Quest for Fire (AA) Opens Apr 8.

Adapted by Gérard Brach from a 1911 novel by J. Rosny & directed by Jean-Jacques Annaud, this film is set 80,000 years ago, & uses a language devised by Anthony Burgess (no titles to explain it) & gestures programmed by Desmond Morris to indicate how prehistoric man communicated. Everett McGill leads a group of more advanced members of his tribe in an attempt to learn the secret of fire (a symbol for the beginning of modern man) from another race. An astonishing *tour-de-force*.

Sharky's Machine (X) Opens Apr 1. Burt Reynolds stars & directs in this foray



Jack Nicholson: patrolman in *The Border*.

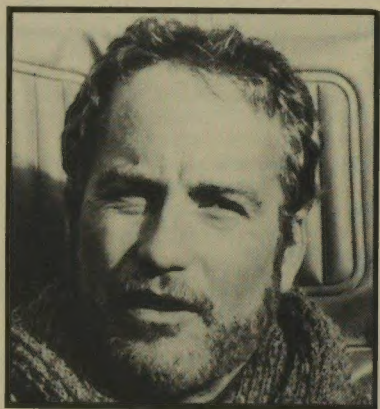
into Clint Eastwood's milieu as a tough cop in Atlanta exposing a vice king (Vittorio Gassman). He becomes obsessed with an expensive, English-accented hooker (Rachel Ward) & loses two fingers through torture.

Victor/Victoria (AA) Opens Apr 1.

Julie Andrews as a female impersonator? Blake Edwards attempts a sort of Wilderish farce with his latest, set in pre-war Paris, with Robert Preston as an ageing queen, & James Garner, so good with Julie Andrews in *The Americanization of Emily*, wasted in an empty role. There is even a sub-Clouseau detective, reminding us of better things from Blake Edwards.

Whose Life is it, Anyway? (AA)

Richard Dreyfuss plays a sculptor paralysed from the neck down in a car crash, who would rather die than face a lifetime as a hospital exhibit, with John Cassavetes as the



Richard Dreyfuss: looking forward to death in *Whose Life is it Anyway?*

doctor keeping him alive in the cause of medical science. Director John Badham has opened up Brian Clark's moving stage play, with glimpses of cultural life in Boston, Mass.

ALSO SHOWING

Absence of Malice (A)

Press ethics are discussed in Sydney Pollack's film, which has Paul Newman named as the object of a federal investigation into a union leader's disappearance; Sally Field is the go-getting reporter who does not realize that what is accurate need not be true.

Alligator (AA)

Luckily this story in the *Jaws* tradition, in which a baby alligator flushed down the drain has grown into a 35-foot behemoth bursting through the Los Angeles sidewalks & wreaking havoc, does not take itself too seriously. Lewis Teague directed.

The Beads of One Rosary (A)

The Gate's record in screening the best recent Polish films is maintained with this Kazimierz

TRAVEL AND CRUISING

BY UNION LLOYD



One of the places that impressed me most of all whilst on a round-the-world tour was Tahiti.

One would have expected to find high rise hotels and apartments elbowing each other for space and a mass of tourists from all over the world. Instead the reality was quite different. On arrival at Papeete airport a gracious Polynesian girl welcomed us with a flower "lei" wishing us a happy stay. Crystal-clear warm waters, deserted gold-sanded beaches, tiny little houses and bungalow-type hotels all contributed towards the charm of these islands. The only crowds evident to us were of palm trees swaying gently in the balmy tropical breezes.

Tourists we met during our stay on the island had already adopted the relaxed Tahitian way of life and soon we joined them. Shorts, bathing suits, sport shirts or a "pareu" were the rule during the day, whilst in the evenings Hawaiian shirts, slacks, light dresses and blouses were quite acceptable, not forgetting that pullover or evening wrap for the cooler months. We visited several islands of this unforgettable paradise... Papeete, Morea, Bora-Bora, and were surprised that whilst the beauty and similarity of the islands was apparent being so close to each other, each one had its own individual character and in many ways was so different.

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The "Danae" departs and returns to Venice on her 14-day cruises from May through October visiting Katakolon, Alexandria, Haifa, Kusadasi, Istanbul, Piraeus, Corfu and Dubrovnik.

I shall be back with you again next month but if in the meantime you would like to know more about our holiday and cruising programmes please let me know. I will be happy to send you a copy of the Blue Book of Cruises and Holidays. T. Wanguemert



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Blood Wedding (U)

Carlos Saura has made a riveting dance film in which Lorca's play is stamped out by a flamenco group in a barren rehearsal room, with minimum distraction from the power of the movement.

Celeste (AA)

The last eight years in the life of Marcel Proust as seen by his housekeeper, Celeste Albaret. Percy Adlon directs Jürgen Arndt as Proust & Eva Matas as Celeste.

Chanel Solitaire (AA)

Marie-France Pisier as Coco in a soft-centred, disappointing biography which the subject would probably have hated. Forgettable.

Continental Divide (A)

John Belushi as a tough city columnist falls in love with Blair Brown, a reclusive ornithologist in the Rockies. Lawrence Kasdan scripted this attempt at a Tracy-Hepburn comedy, with Michael Apted directing.

Cutter's Way (X)

Ivan Passer's second version of the same picture (*Cutter & Bone* failed on its first US release & now appears afresh, with changes) is a taut, old-fashioned revenge thriller set in Santa Barbara.

Death Wish II (X)

Michael Winner reprises his most successful film, with Charles Bronson once again the self-appointed scourge of muggers & rapists, but now in Los Angeles instead of New York.

Dragonslayer (A)

Above average Disney fantasy, with a spirited performance by Ralph Richardson as a sorcerer & some magnificent dragon effects. Matthew Robbins directs.

Evil Under the Sun (A)

Agatha Christie plots usually have an assortment of characters in an isolated spot, all of whom have a motive for the murder of one of their number, with Poirot unravelling the tangle. Set on a Mediterranean island, it has a great cast (Ustinov, Rigg, Maggie Smith, etc) & superb 30s costumes by Anthony Powell. Guy Hamilton directed & shot it close to his Majorcan home.

Fort Apache the Bronx (AA)

Paul Newman facing intractable problems of urban squalor & out-of-hand crime in a police exposé, directed by Daniel Petrie.

Halloween II (X)

What happened the rest of the night, as the indestructible fiend of John Carpenter's first film continued to kill his way through a small town. Unfortunately Rick Rosenthal's direction is less subtle.

It Hurts Only When I Laugh (AA)

Marsha Mason & Kristy McNichol in Neil Simon's *The Gingerbread Lady* reworked for the screen, in which an actress mother comes up against her long-estranged daughter.

Lola (AA)

Rainer Werner Fassbinder's latest is a semi-remake of *The Blue Angel* now set in the Germany of Dr Adenauer. Barbara Sukowa plays the social-climbing, cabaret-singing prostitute.

Mad Max 2 (X)

Engaging Australian fantasy that is better than its original. Set years after the oil wars, civilization is reduced to a handful of opposing tribes battling for the last drops left to power the remnants of the lost automotive age, with Mel Gibson as superhero.

George Miller directed it.

On Golden Pond (A)

Hang out the Kleenex for the long-awaited pairing of Henry Fonda & Katherine Hepburn, with the bonus of Jane Fonda as their daughter, in Mark Rydell's adaptation of Ernest Thompson's sentimental play about a grouch & his devoted wife's last summer at their lakeside hideaway.

Priest of Love (AA)

Ian McKellen as D. H. Lawrence, Janet Suzman as Frieda, with Ava Gardner, Penelope Keith & John Gielgud in support. Though Christopher Miles filmed it in many authentic Lawrentian locations, the result is worthy but uninspired.

Prince of the City (X)

Sidney Lumet's long, impressive film with Treat Williams as a narcotics detective who decides to blow the whistle on his colleagues & confess to corruption, with tragic consequences.

Ragtime (AA)

Milos Forman's version of the E. L. Doctorow best seller is occasionally stiff & disconnected. James Cagney returns as the tough New York police commissioner who dominates the last half-hour, but a subplot with Norman Mailer as architect Stanford White & Elizabeth McGovern as Evelyn Nesbit, the showgirl who is his downfall, is of greater interest.

Reds (AA)

Warren Beatty's long (199 minutes) biography of Jack Reed, the American witness of the Russian revolution, is a touching love story dressed as an epic, but Diane Keaton is less convincing as Louise Bryant, barely suggesting why Eugene O'Neill (Jack Nicholson) should compete for her. Beatty's homage to David Lean is apparent in the setpieces of an impressive film.

The Secret Policeman's Other Ball (AA)

The film record of last year's Amnesty International benefit at Drury Lane, with Rowan Atkinson, Billy Connolly, the Police, & Pamela Stephenson taking her clothes off. Will be of great sociological interest 25 years hence.

Taps (A)

George C. Scott plays a seasoned general who heads a military school. His obsession with honour runs counter to the proprietors who want to turn the place into a housing estate. The boys, led by Timothy Hutton, seize it & begin a doomed siege. Harold Becker's film suffers from not telling us whose side he is on.

Venom (AA)

Nicol Williamson as a top Scotland Yard anti-terrorist specialist copes with a Belgravia siege in which a child's kidnappers find that there is a deadly black mamba loose in the house. Piers Haggard directed.

Winter of Our Dreams (X)

Judy Davis, of *My Brilliant Career*, plays a contrasting part as a waif-like Kings Cross (Sydney) hooker who becomes involved with the charming but insensitive old boyfriend of her dead housemate & follows her along the same path. Bryan Brown also gives a powerful performance.

Certificates

U= passed for general exhibition

A= passed for general exhibition but parents are advised that the film contains material that they might prefer under-14s not to see

AA= no admittance under 14

X= no admittance under 18

THE ILLUSTRATED
LONDON NEWS

BRIEFING CONTINUES...

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In the national interest

Sir Geoffrey Howe is a model of consistency. A year ago, in presenting his third Budget as Chancellor of the Exchequer, he explained that his objectives were to sustain the fight against inflation and to help redress the balance of the economy in favour of business and industry. On March 9 this year he introduced his fourth Budget with objectives that remained fundamentally the same. Inflation was still the chief enemy at which the Budget was aimed, with the battle against it by no means yet won, and business and industry were to be the prime beneficiaries. "This will be a Budget for industry," the Chancellor declared at the outset of his long speech, "and so a Budget for jobs." The difference between the 1981 and the 1982 Budgets was thus more one of degree than of substance. Last year it was necessary, because of the bleak economic outlook, to keep a tight control by increasing the general burden of taxation and offering only very limited stimulus for reviving industrial activity. This year the overall economic picture is rather brighter, with a $1\frac{1}{2}$ per cent growth this year seeming a realistic forecast, and with the rate of inflation likely to continue its slow decline.

There was probably more the Government could do to wreck these encouraging prospects than to improve them, so the Chancellor remained cautious in his approach. Neither he nor his Prime Minister have ever seemed likely to want to go for broke (or reflation, as it is sometimes called), which is the temptation many governments have succumbed to when faced with appalling economic difficulties, and especially high unemployment. But reflation does not create jobs that last. In the end it helps to destroy them and, as the Chancellor quite fairly pointed out, if public spending was the proper engine for growth and jobs Britain would now lead the world in both. In fact there has been negligible growth in recent years and unemployment is almost eight times higher than 20 years ago. Since 1960 the real purchasing power of the average citizen has increased by two-thirds, but the real rate of return on the capital employed in British industry has fallen by five-sixths. In other words, as the Chancellor put it, our present living standards "have for years been plundered from the store of investment for the future".

The Budget was another instalment in the Government's attempt to come to terms with this situation, rather than continue to try to put off the evil day by acquiescing in poor productive performance and overmanning. The measures announced included the raising of income tax allowances by 14 per cent (2 percentage points higher than the inflation rate at the end of last year), an increase of 11 per cent in retirement pensions (2 per cent more than the expected rise in prices), rises in unemployment benefits and in



sickness and maternity benefits and child benefit allowances, and a lifting of the exemption threshold for stamp duty on house purchases. The national insurance surcharge was to be cut by 1 per cent for the full year. The registration threshold for Value Added Tax was raised to £17,000, and higher grants were offered for home improvements. Petrol duty was increased by 9p a gallon, and diesel for road vehicles by 7p a gallon. The road tax for private cars was increased by £10 a year to £80. Cigarettes went up by 5p for 20, beer by 2p a pint, wine by 10p a bottle, sherry by 13p and spirits by 30p. The duty on football pools, one-armed bandits and on casinos was substantially increased.

Overall the Chancellor's measures were estimated to cost the Exchequer more than £3,000 million in a full year. Total public borrowing would increase by £1,300 million next year, and the money supply would be allowed to rise by between 8 and 12 per cent, instead of the 5 to 9 per cent originally planned. The Government was aiming at a public sector borrowing requirement for next year of £9,500 million, which was £1,000 million less than that for the current financial year.

Treasury forecasts published at the same time as the Budget predicted that the national output in 1982 would be $1\frac{1}{2}$ per cent up on 1981, and increase to an annual rate of 2 per cent early next year. The rate of inflation is expected to be down to 9 per cent by the end of 1982, and to $7\frac{1}{2}$ per cent by the end of 1983. There should be a further improvement in company profit margins, but a further small fall in personal real incomes is expected in 1982, levelling out in the first half of 1983. As a response to the fall in real income there is also likely to be a fall in the savings rate. Consumer expenditure is expected to be maintained at least at the level reached by the end

of 1981, but total domestic demand might increase by up to 3 per cent. And as the recovery in demand and output gathers momentum, and profitability recovers, so should there be better prospects for employment, though a further rise in unemployment is expected in the short term.

The uncertain factor in those more encouraging forecasts is the rate of exchange, which is assumed to remain at the level of the last six months. There is no reason to doubt that this will be so, but it has to be recognized that any dramatic move against sterling, especially if it stimulated the defence of higher interest rates, would adversely affect the Treasury's projections. The exchange rate is not directly under the Chancellor's control, but in so far as his Budget is reassurance to the rest of the world that the British Government intends to hold to the economic course set three years ago he has done all that can reasonably be expected to stabilize the present rate of the pound.

Within the United Kingdom the Budget is likely to be received without much enthusiasm—no one is going to be personally much better off in consequence of it—but with some respect. The Chancellor has refused to hearken, in his own words, to the voices "that urge us only to borrow, borrow, borrow", because to have done so would not have helped industry or the unemployed but would have led "to the dead end of a plummeting exchange rate or a rocketing rate of interest—or both." In political terms the Chancellor could no doubt have made his Budget more attractive, by introducing more measures likely to speed up growth and stimulate immediate employment. But there would have been risks attached—for artificial growth does not last, and neither do jobs created for their own sake. Such risks are not in the long-term national interest, this Budget has put national before political interests.

Monday, February 8

A Japan Air Lines DC8, carrying 168 passengers and eight crew, crashed into Tokyo Bay short of the runway at Haneda airport. 24 people were killed and 150 injured, 78 seriously.

British Rail told a meeting of union leaders that the five-week train drivers' strike had caused losses of over £60 million and possible long-term losses of £150 million.

In a letter sent to Times Newspapers' 2,600 full-time employees, the chairman Rupert Murdoch said that *The Times* and *The Sunday Times* would be closed unless union agreements to a further 600 redundancies could be reached within days. The company was expected to show a £15 million loss this year.

A fire in the upper floors of the New Japan, a 10 storey hotel in Tokyo, killed 32 people and injured at least 28.

Tuesday, February 9

Andrew Pyke, the British businessman held in Iran for 17 months, arrived back in Britain.

The Court of Appeal upheld the decision of the Secretary of State for the Environment to take over houses and flats owned by the Labour-controlled Norwich City Council to speed up their sale to tenants.

President Reagan announced to Congress that he wished America to resume manufacture of chemical weapons but reaffirmed that the United States would not use them first.

In Poland a woman member of Solidarity was jailed for 10 years for organizing a strike. The sentence was imposed by a military court in Gdynia.

Wednesday, February 10

The two Laker package holiday companies were sold by the receiver: Arrowsmith Holidays went for £4 million to Greenall Whitley, the Lancashire brewery, and Laker Air Travel was sold for £500,000 to Saga Holidays, which specializes in holidays for the over-60s.

The *Mary Rose*, Henry VIII's warship which sank in Portsmouth Harbour, was declared an ancient monument, and the Trust formed to raise her was to receive £150,000 from the Department of the Environment. Raising operations were planned for the autumn.

Thursday, February 11

British Telecom made £140 million profit in the first six months of the financial year.

Official figures showed a 3 per cent drop in home admissions to British universities despite a 4.2 per cent rise in applications; there was a 35 per cent drop in overseas applications due to the increase in fees.

Sir George Young, Under-Secretary at the Department of the Environment, was appointed Britain's first Minister for Race Relations.

Mounted police charged more than 5,000 steel workers from Wallonia, Belgium, who were besieging the European Commission's headquarters in Brussels protesting at threatened job losses. 17 policemen and four horses were injured.

Friday, February 12

The 12,487 ton Greek tanker *Victory*, en route from Florida to Liverpool with a cargo of molasses, broke up in violent Atlantic storms about 800 miles south-west of Land's End. 16 crewmen were lost, 17 were rescued.

Sunday, February 14

The Prime Minister of Zimbabwe, Robert Mugabe, criticized his partner in the coalition government, Joshua Nkomo, following the discovery of caches of arms in farms owned by supporters of Mr Nkomo's Patriotic Front party. Later companies associated with the PF & property owned by its mem-

bers were seized by the government; and on February 17 Mr Nkomo and two other PF Cabinet ministers were dismissed.

During demonstrations marking two months' military rule in Poland 194 arrests were made in Poznan, and in Lublin a bomb was found at a petrol station.

Casualties in Syria, where reports of an armed uprising had been denied by the government, were estimated at over 2,000 dead and wounded during 12 days of fighting. The city of Hama, centre of the reported uprising by extremists of the Muslim Brotherhood, was sealed off.

In Crufts' first three-day show, with a record entry of 9,844 dogs, the Supreme Champion was Grayco Hazel-nut, a toy poodle.

Monday, February 15

The oil rig *Ocean Ranger*, operated by Mobil Oil Canada, sank in an Atlantic storm 160 miles off St John's, Newfoundland; all 84 crewmen, including one British oil man, were lost.

Four climbers were killed by avalanches on Ben Nevis.

Manufacturing output in December, 1981, fell to its lowest for over 14 years, when a further 2.4 per cent drop followed November's 1.9 per cent fall.

Trials began on the Mersey of the catamaran *Highland Seabird*, proposed to replace the Wallasey-Birkenhead-Liverpool ferry boats currently losing £1.75 million a year.

Tuesday February 16

The report of the committee of inquiry under Lord McCarthy into the six-week dispute between British Rail and the Associated Society of Locomotive Engineers and Firemen was published. The following day, after 13 hours of talks by the unions and British Rail at Acas, the recommendations of the report were accepted: the disputed 3 per cent was to be paid immediately and the issue of flexible rostering was to be returned to the industry's negotiating machinery. Aslef called off its three-days-a-week strikes.

A Soviet cargo ship, the *Mekhanik Tarasov*, with a crew of 40, sank in storms off Newfoundland. 35 crewmen were lost, the stricken vessel having refused help from a Swedish ship while waiting for a Soviet trawler.

Wednesday, February 17

In the Irish general election neither Dr Garret Fitzgerald nor Charles Haughey won a clear mandate and another hung parliament, this time under Mr Haughey, resulted.

After two days of checks by security forces in Poland about 4,000 Poles faced court proceedings for breaches of martial law regulations. Fines totalling about £16,000 were imposed.

The French government named the heads of newly nationalized industries and banks and began a complete reorganization of the economic system.

At least 15 people were reported killed when an escalator collapsed in a Moscow metro station.

Lee Strasberg, founder of the Actors' Studio in New York and proponent of the Method school of acting, died aged 80.

Thelonious Monk, the American jazz composer and pianist, died aged 64.

Thursday, February 18

Strikers at British Leyland's truck factory in Lancashire voted to return to work after their four-week strike following a noisy mass meeting at which the works convener at one point had declared the vote to be in favour of continued stoppage. The following day workers at the Bathgate factory, near Edinburgh, also voted to go back to work. The strikes were over planned redundancies.

The South African naval frigate, 2,250 ton *President Kruger*, sank after a collision with the tanker *Tafelberg* 80 nautical miles south of Cape Point; 13 of the crew of 190 were missing.

Ngaio Marsh, the New Zealand crime writer and theatrical director, died aged 82.

Friday, February 19

The Belfast car firm, de Lorean, went into receivership.

Sunday, February 21

Stanley Cohen, 54, became the fifth Labour MP to be rejected by his constituency party under the new re-election procedures. A left-wing lecturer, Derek Fatchett, was adopted in his stead.

Monday, February 22

Government plans to raise £6 million a year by charging overseas visitors for use of the National Health Service were announced.

Mercury, the first private sector consortium to set up a telephone service in competition with British Telecom, was granted a 25-year licence.

St Saviour's primary school in Toxteth, Liverpool, was closed temporarily because of violent behaviour by its pupils, aged nine and 10, who attacked teachers and destroyed school property.

Tuesday, February 23

A Provisional IRA gang took over the 1,250 ton coal ship *St Bedan* in Lough Foyle, Co Donegal, ordered its 10-man crew into lifeboats and blew up the ship. The IRA carried out a similar attack on Lough Foyle in February, 1981.

February's unemployment figures in Britain fell by 25,743 on the January total, to 3,044,878—12.6 per cent of the workforce.

A car bomb killed 12 people in a Beirut street market.

At least 69 people were killed in fighting between troops and guerrillas trying to overthrow President Obote's government in Uganda.

Wednesday, February 24

The US Agricultural Department announced that the USSR had already bought an additional 450,000 tonnes of maize and was expected to buy 42 million tonnes of grain to help overcome its third successive bad harvest. The total cost to the Soviet Union would be about £3,900 million.

Erna Low, the ski tour firm, went into liquidation.

British bank overdraft rates were reduced by $\frac{1}{2}$ per cent to 13.5 per cent—the fifth cut since autumn 1981. National Westminster also cut its home loan rate by $\frac{1}{2}$ per cent to 14.5 per cent.

Greenland voted to leave the EEC by a 52 to 46 per cent majority.

A dozen gunmen who seized a Kuwait Airways Boeing 707 at Beirut with 105 people on board surrendered after nine hours. They were demanding the return of the religious leader Iman Moussa Sadr who disappeared in Libya in 1978.

President Reagan announced a big aid programme for Caribbean and Central American countries, providing an increase of \$350 million (£189 million) in direct aid and creating one-way free trade for the developing countries' exports.

It was announced that Australia was to buy the Royal Navy's aircraft carrier *Invincible* for £175 million, the cost of her building 18 months earlier.

Thursday, February 25

The European Court of Human Rights in Strasbourg ruled that British parents should have the right to refuse to allow their children to receive corporal punishment in school.

Sir William Rees-Mogg was announced as the next chairman of the Arts Council.

About 2,000 teenagers marched on Westminster demonstrating against the Youth Opportunities Programme, demanding trade union pay rates, guaranteed jobs at the end of courses, free travel to work while on Yop and five weeks paid holiday a year.

The Government was accused of losing £24 million over the selling off of the nuclear chemical company Amersham International by grossly undervaluing its shares when offering them to private investors.

Friday, February 26

The provision of adventure courses with the armed forces for up to 10,000 young people was announced by the Ministry of Defence, the £1.5 million they would cost to be funded from the defence budget.

A Tanzanian Boeing 737 was hijacked during an internal flight from Mwanza to Dar es Salaam by four Tanzanians demanding the resignation of President Nyerere. The aircraft flew to Nairobi, Jiddah and Athens before touching down at Stansted where, after 26 hours, the hijackers, who had their families on board, surrendered.

Saturday, February 27

Wayne Williams, a 23-year-old black photographer, was found guilty of murdering two of 28 young blacks murdered in Atlanta, Georgia, over a 22-month period.

Sunday, February 28

Thirteen English cricketers arrived in Johannesburg to play a series of matches against South Africa, in defiance of warnings by the Test and County Cricket Board.

Monday, March 1

The descent module of the unmanned Soviet spacecraft Venera 13 sent back the first colour pictures of the surface of Venus after its four-month flight.

General Jaruzelski, military leader of Poland, arrived in Moscow for a two-day state visit, his first since the imposition of martial law. He was to have talks with senior Soviet officials.

Tuesday, March 2

An attempt to assassinate Ulster's Lord Chief Justice, Lord Lowry, failed when shots fired at him missed but hit and wounded Professor Robert Perks as they arrived at Queen's University, Belfast. The IRA gunman escaped.

China's Prime Minister, Zhao Ziyang, announced plans to cut the central Peking bureaucracy from 98 ministries and commissions to 52.

Wednesday, March 3

The Secretary of State for Defence, John Nott, announced plans to create a new Home Guard, the Home Service Force, to defend key installations; and to expand the Territorial Army.

Several hundred Israeli troops moved into the illegal settlement of Hatzar Adar to begin the enforced evacuation of Jewish militants who had moved there to try to prevent its return to Egypt in April.

The Queen opened the £153 million Barbican Centre in the City of London.

A 140 mph typhoon struck the Pacific island of Tonga and wiped out its entire agricultural industry. Damage was estimated at £6 million.

Thursday, March 4

Gerard Tuite, who in December, 1980 escaped from Brixton's maximum security wing where he was being held on charges of Provisional IRA bombings, was arrested in Drogheda, in the Irish Republic. Several other men were also held.

The BBC was granted government permission to start broadcasting TV programmes on two satellite channels from 1986.

Traffic on the 16-year-old Severn Bridge was restricted because of corrosion on its hangers. At least £5 million would be needed to redesign and

replace the hangers and their cables.

President Mitterrand visited Israel for talks about the Palestinian problem. His suggestion that a Palestinian state should be created in the occupied West Bank and Gaza strip was forcefully dismissed by Israeli Prime Minister Menachem Begin.

The British Transglobe Expedition, which aimed to make the first circumnavigation of the globe by way of both Arctic and Antarctic, was halted 450 miles from the North Pole after a fire destroyed vital equipment at the support base in northern Canada. Sir Ranulph Fiennes, the leader, and Charles Burton were stranded without transport and with only a week's supply of food and fuel.

Friday, March 5

Antiques, relics and Shakespeare memorabilia valued at about £30,000 were stolen from Anne Hathaway's Cottage, near Stratford-upon-Avon.

Saturday, March 6

Five Muslim fundamentalists were sentenced to death in Cairo for the assassination of President Sadat.

Monday, March 8

The Government announced relaxation, "as a quite exceptional measure", of their 4 per cent guideline for nurses, midwives and some other health service workers, who were to be offered an average rise of 6.3 per cent.

Tuesday, March 9

Sir Geoffrey Howe delivered a budget which would increase public sector borrowing by £1,300 million. Measures included a rise in income tax allowances worth 14 per cent, an 11 per cent rise in pensions, increases in sickness, maternity, unemployment and child benefits; petrol went up by 9p a gallon, car road tax rose by £10 to £80, cigarettes by 5p for 20, beer by 2p a pint, wine by 10p a bottle, sherry by 13p and spirits by 30p.

Lord Butler of Saffron Walden, senior Conservative statesman and architect of the 1944 Education Act, died aged 79.

Wednesday, March 10

No Underground trains or buses ran in London because of a 24-hour strike by London Transport workers in protest at the doubling of fares from March 21 and the threat of job cuts.

The US government announced it was taking unilateral trade sanctions, including an oil embargo, against Libya because of Colonel Gaddafi's alleged activities in fostering global terrorism.

Thursday, March 11

The proprietor of *The Times* and *The Sunday Times*, Rupert Murdoch, announced that the future of the papers had been secured after manning reductions had been agreed with the unions: 430 full-time jobs would go—70 per cent of those originally asked for—and more than 400 shifts.

The Government announced its decision to buy the Trident II nuclear deterrent at a cost of £7,500 million over 15 years.

About 200 civilian casualties were reported in rural Guatemala, scene of fighting between guerrillas and government troops.

Teresa Purton, leading the British women's modern pentathlon team at an international meeting in San Antonio, USA, gained 4,380 points, a new world record. Britain won the team event ahead of the USA and Canada.

Friday, March 12

Jayne Torvill and Christopher Dean of Great Britain retained the world ice dancing championship in Copenhagen.

Building societies cut their home loan rates to 13 $\frac{1}{2}$ per cent.

Sunday, March 14

A 10lb bomb wrecked the offices of the African National Congress, a black nationalist organisation, in Islington.



FRANK SPOONER



ASSOCIATED PRESS



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Sinai clearance: Pending the hand-over of Sinai to Egypt this month in accordance with the Camp David agreement, Israeli troops have been clearing the area of illegal Jewish settlers who have taken up residence there in order to oppose the operation. Top, a mother and child, two of 200 settlers at Yamit, which was sealed off and evacuated by the army, above right. Above left, household effects being loaded on to army truck at Talmi Yosef. The evacuation was bloodless.



FRANK SPOONER



FRANK SPOONER



REX FEATURES

Unrest in Central America: Elections in Guatemala were held amid tight security and General Angel Anibal Guevara was chosen as the country's new president. Afterwards his three civilian opponents denounced the poll as a fraudulent attempt to perpetuate military rule; protest demonstrations were banned by the authorities and civil disorder followed. It was later reported that 200 civilians had been killed in a remote rural area where there had been bitter fighting between guerrillas and government troops. There was further violence in El Salvador where the armed forces promised to remain independent in the general election at the end of March. Young left-wing guerrillas, right, continue to train for fighting against the American-backed government forces.



PRESS ASSOCIATION



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REN FEAT RUS

Tokyo Bay air crash: A DC8 of Japan Air Lines, above and top, carrying 168 passengers and eight crew, crashed a few hundred yards short of the runway at Haneda airport, killing 24 people and injuring 150, 78 of them seriously.



PRESS ASSOCIATION

Tanker wrecked: The Greek tanker *Victory* en route from Florida to Liverpool broke up in storms 800 miles off Land's End, with the loss of 16 crewmen.

For decommissioning: The Royal Navy's first nuclear-powered submarine, the 20-year-old *Dreadnought*, is to be withdrawn from service in the near future.



New liner for P & O: An artist's impression of the 40,000 ton luxury liner to be built for P & O Cruises in Finland at a cost of £80 million. P & O approached shipbuilders in the United Kingdom but they were unable to meet the required price or delivery dates. The ship is due to enter service in late 1984 and is designed to carry 1,200 passengers.



Dylan's day: A memorial plaque to Dylan Thomas in Poets' Corner, Westminster Abbey, was unveiled by his daughter, Mrs Thomas-Ellis, on St David's Day.



Mint condition: A yellow metal £1 coin and a 20p coin will go into circulation in April, 1983 and June, 1982 respectively. They are shown compared with 50p pieces.



Cricket crisis: Two of the 13 English cricketers, Geoffrey Boycott and Graham Gooch, who have been playing in South Africa despite official disapproval.

Royal College of Music centenary: The Royal College of Music was founded in 1882, when the then Prince of Wales, later King Edward VII, convened a meeting which was held in the Banqueting Room at St James's Palace on February 28. The meeting, which was attended by several royal Dukes, the Archbishop of Canterbury, the Prime Minister of the day (Mr Gladstone) and the Lord Mayor of London, among others, was recorded by *The Illustrated London News*, and the engraving published in the issue of March 11, 1882, is reproduced below. On February 28, 1982, a service of thanksgiving to mark the centenary was held in Westminster Abbey, and

later the same day an illustrious gathering assembled in St James's Palace to listen to the present Prince of Wales, in the presence of Queen Elizabeth the Queen Mother, Patron and President of the Society, launch an appeal to improve the facilities of the college, notably by providing for it a new opera theatre, library, students' common room, recording studio and additional rehearsal and teaching rooms. Total cost to implement the centenary development plans in full is estimated at about £8 million. The photograph below was taken by our photographer in St James's Palace on February 28, 1982.



JULIAN CALDER

General Sir Victor FitzGeorge Balfour, the Archbishop of Canterbury, Sir William Gladstone, the Prince of Wales, the Earl of Iddesleigh, the Lord Mayor of London, Colonel Richard Abel Smith, the Prime Minister Mrs Thatcher, the Earl of Rosebery, the Marquess of Ailesbury, Earl Granville and the Duke of Westminster.



THE BRITISH LIBRARY

The Duke of Cambridge, the Duke of Edinburgh, the Archbishop of Canterbury, the Prince of Wales, Sir Stafford Northcote, the Lord Mayor of London, Prince Leopold, the Earl of Rosebery, Mr Gladstone, Sir Richard Wallace, Lord Charles Bruce, Earl Granville and the Duke of Westminster in St James's Palace in 1882.

Problems of defence

by Julian Critchley

Poor John Nott. The Secretary of State for Defence, who carries a sharp sword but has a short temper, is beset with problems. The sale of the aircraft carrier HMS *Invincible* to the Australians has deeply offended the more traditional Tory backbencher, while his advocacy of the more expensive Trident D5 to replace Polaris disturbs those Conservatives who, while wishing Britain to stay nuclear, would prefer a cheaper weapons system. The credit he earned for his performance in Parliament at the time of the Defence Review has disappeared, and there are murmurs of that most damning of Tory indictments, "too clever by half".

The Thatcher Government has not escaped error, but it has not made President Reagan's mistake of increasing defence spending to such an extent that the consequences must be cut-backs in programmes and distortion of the economy. The British Government has fulfilled the commitment inherited from its predecessor to spend an extra 3 per cent a year in real terms, but no more; for there must be limits for a country in straitened circumstances to additions to the defence budget.

A smaller Navy and a more expensive Trident are not the only problems. More important perhaps is the fact of ever-increasing costs of defence equipment, which are currently running at 6



Defence Secretary John Nott.

per cent above the inflation rate. This means that despite spending more money less equipment can be bought. In part, at least, the cost of equipment is inflated by what is called "gold-plating" in which new and costly kit is being constantly added to weapons platforms. We should purchase only essential not just desirable additions. A small industrial base means short production runs with high unit costs, and there is a lack of competition in the defence field. Standardization of weapons among allies is an easy banner to wave but it is impracticable; common procurement is something of a mirage—only the more modest concept of "interoperability" is worth pursuing.

The crisis will come in 1983/4. On one hand there is likely to be a growing perception of the Soviet threat; on the other a remorseless rise in defence costs. And there is little or no economic growth. Yet another defence review will

be the first task of John Nott's successor of whatever party. Were the Conservatives to be returned at the election the Trident decision would be implemented, for having decided to buy the C4 missile it is logical to substitute the more expensive D5. Savings would have to be found elsewhere and they can come only from the British Army of the Rhine, which has hitherto been protected by the Foreign and Commonwealth Office.

Were Labour to win, or the SDP, it would not proceed with the Trident programme. The agreement between the parties in favour of a British nuclear deterrent is no more. One of the major disadvantages of the C4-D5 decision is that it will be impossible in the time remaining to this Government to spend enough money on the programme to commit a successor to its continuation. But the choice of an up-dated Polaris, consisting of four new submarines, the re-engined missiles and the Chevaline warhead, would have drawn less political attention to itself by costing much less and led to earlier spending. Thus, even under a Foot government, the deterrent would have been permitted to run on; for whatever the rhetoric it will not be easy to rid ourselves of nuclear weapons. There are many non-nuclear powers, but, so far, no former-nuclear ones. It could be that the choice of Trident, taken in 1980, will turn out to be a great mistake.

Under a Labour government which

remained loyal to Nato it might well be that more resources would be made available for defence, at least for conventional weapons. More so than its rivals, the Labour Party tends to say one thing in Opposition and do another in government (which is the complaint of the Left against the Right). A Labour government in which Denis Healey remained a prominent member (Foreign Secretary?) would be likely to stay in Nato, keep the Polaris force until it wears out, accept American cruise missiles under a dual-key system, and continue to station the British Army on the Rhine. Such is the paradox of politics. A Labour government without Healey would be a very different proposition.

But to return to John Nott. His rise in politics has been swift. He has quick wits and, to borrow a boxing phrase, fast hands, but his weakness is that he has yet to win the affection of the Party. He was sent to defence in place of Francis Pym who was resisting Treasury-inspired cuts. Now he finds himself, ironically enough, at war with the Treasury but estranged from the "sunder" Conservatives. That may not matter; what does is the necessity for Britain to live within its means. We are a middle-ranking European nation whose pretensions should not include carrying too heavy a defence burden.

The author is Conservative MP for Aldershot and a Vice-Chairman of the Party's defence committee.

WASHINGTON

Reagan's horse-rabbit stew

by Sam Smith

There is an apocryphal American delicacy known as a horse-rabbit stew. The recipe begins: "Take one horse and place in pot with one rabbit . . ."

To many state and local officials, President Reagan's plans for decentralizing federal power look like a horse-rabbit stew. The rabbit, provided by the Administration, is greater local control of formerly federal programmes. The horse, to be provided by states, counties and towns, is a potentially whopping growth in local taxes.

President Reagan appears to be suffering from the politicians' disease of believing his rhetoric more than many of his constituents do. To be sure, Americans of all political hues complain about the excesses of the federal government. But just because people want "the government off their backs" does not mean they want the government's cheques out of their mailboxes.

Further, it may be difficult to convince a lot of people that their lives will be improved by altering the address to which they send their own tax cheques.

In fact, state and local government have grown more rapidly than the federal government in recent years and this growth has been matched by the same sort of hyper-regulatory, busy-body approach which has caused so much ire against the feds. As one person told me the other day, during a bitter discussion of local parking enforcement policies, "Reagan's getting the wrong government off our backs."

In any case, in slightly more than one year Ronald Reagan has managed to destroy his image of invulnerability and finds himself facing not only disloyalty from Republicans in Congress, but bipartisan opposition from governors and other officials who do not want to have to run for re-election while raising taxes to pay for the new federalism.

There is little doubt that a debate over federal and local roles is useful and there is at least the possibility that something good will come of the current edition. After all, a good deal of modern practice is based not on tested theory but on bureaucratic and legislative inertia. Something is started and thus it must be ever more—only bigger.

But the matter is a good deal more

complicated than either the President or many of his critics let on. The Administration has totally ignored the reality that social welfare programmes were federalized not out of some lust for concentrating more power in Washington, but out of the often cruel differences in the various states' ability and willingness to pay for them. What used to be called the "urban crisis" a few years back stemmed in no small part from a mass immigration of blacks and other low-income groups from those southern states whose social welfare policies were both callous and, of economic necessity, poorly funded. Reagan's policies will mean less money for the poorer states and much greater expense and case loads for the richer ones. In the best of times this is questionable policy; in unfavourable economic periods it could be disastrous.

What the governors essentially have told Reagan, and with amazing unity, is, "Let's shuffle the cards again." True, they want less interference from the federal government, but (in what must be for Washington a bothersome manifestation of Reagan's decentralist philosophy) they want to decide which

programmes they will run.

On the other hand, there is a great deal of liberal theory that says states and localities cannot be trusted to do much of anything. The empirical basis for this includes the sad experience of leaving protection of civil rights and the poor to the states. But the fact is that many states and localities are ahead of the federal government in certain areas, even including rights. The Equal Rights Amendment, for example, has not become federal law, but many localities have created their own protection for women.

Ironically, the basis for a happy resolution of much of the federal-local conflict has been in place for a number of years. Known as revenue-sharing, it involves the federal government collecting the money and then fairly disbursing it around the country to be used in various categories at state and local discretion. It has been popular and useful. It suffers the political handicap of not being a new idea. There is a chance, though, as the debate over the President's dubious "new federalism" goes on, that someone may just rediscover it.

A lesson from Abraham Lincoln

by Sir Arthur Bryant

Napoleon once called Britain a nation of shopkeepers. He should have added *honest* shopkeepers, for it was being so that enabled Britain and her satisfied customers to defeat his boasted Berlin Decrees and ultimately together bring about his downfall. For the past three years a shopkeeper's daughter, brought up in the highest principles of honest work and dealing by a highly honourable shopkeeper father, has been seeking, as our Prime Minister, to restore honesty to the economic life and practice of a great trading nation and people. She has consistently refused to yield to the demands of opponents and critics that her Government should resume the fatal primrose path to ultimate bankruptcy and ruin pursued by her predecessors.

Yet the Government and country are confronted with a baffling paradox. As the tragic increase in unemployment shows, the full potential of our factories and of our working population cannot be achieved unless there is enough purchasing-power in the pockets of would-be consumers to buy the required production into being. And as, in our semi-socialized economy, the Government itself is responsible for the expenditure of nearly half the gross national product, any substantial reduction in government spending, however temporarily necessary, is bound to result, as it has resulted, in underproduction, unemployment and a decrease in the real wealth available to the community. Yet a Government desperately trying to control the money-flow and reduce the inflation bequeathed it by its predecessors is faced by the fact that over the past decade money-spending by both the public and the great government departments, nationalized industries and public utilities has risen many times faster than output. The production of real wealth has not been increased, yet the amount of money in circulation, despite every attempt by the Government to stop it doing so, has continued to rise. And as that flood of uncontrolled, and apparently uncontrollable, money has grown, its value and buying-power has simultaneously fallen, with the result that anything which constitutes real wealth today costs seven, eight, even 10 times more than it did 25 years ago.

The answer to this paradox—of too much money in circulation yet not enough to buy into full production and employment the real wealth the country needs—is simple, yet it has been evading us all. All the spending-money which has been flooding the national economy for so long has been, and is being, created by borrowing at interest—and high rates of interest at that. And the biggest borrower of all has been the Government itself. And the interest

which is having to be paid by the Government for every pound it borrows has had to be extracted, and is being extracted, from the community in the form of taxation. The higher the rate of interest, the higher the resulting taxation, and the higher the taxation, the more the taxpayer and, what matters most of all, the manufacturing and wealth-producing taxpayer, has to borrow in order to keep on producing—to pay his employees, to operate and maintain his premises and machinery, to transport and market his products. And the more, therefore, he has to put up the price he has to charge his customers, both domestic and foreign, so increasing inflation at home and pricing himself out of markets abroad.

This vicious circle is the result of the Treasury's policy, formerly reserved for times of war, of financing the bulk of the peacetime expenditure of the State by repeated and cumulative borrowing, so putting into general circulation what is in reality a fraudulent and deceptive currency, constantly depreciating in value and paid for by ever-increasing taxation—either by direct or in the form of putting up the price of everything supplied by our nationalized industries and public utilities.

A Government attempting to implement its leader's deeply sincere dedication to honest money is having to operate and provide the public with the most dishonest money which has ever been issued and circulated in this country, and which has already, in a quarter of a century, decreased the value and buying-power of the pound to a tenth of what it was and ought to be. The only, and nearest, parallel to it in our history was the depreciation of the currency caused by the deliberate clipping of the coinage by the spendthrift

despot, Henry VIII, which caused such terrible social suffering in the second quarter of the 16th century, and was only rectified by the fine statesmanship and honesty of his daughter, Elizabeth, and of her two financial advisers, William Cecil and Sir Thomas Gresham.

I have come to this view not as an economist—which I am not—but as a historian. Yet, for that very reason, I think it is easier for me to see the flaw which lies, and has so long lain, at the root of our troubles and whose removal could give our Prime Minister and her Government that freedom of action and manoeuvre they have so far lacked in their brave and honourable struggle against the inflation which is threatening to destroy our free and ancient society. For in writing our history I have been repeatedly impressed by the fact that, at various times in the past, a purely accidental increase in the amount of specie in circulation has produced not an inflationary fall in the value of money, such as we are suffering today, but an otherwise unaccountable and highly beneficial increase in the amount of currency available to the public which, being unburdened by debt and interest payments, has increased the production of real wealth. It happened in the 16th century through the inflow of silver from the newly discovered mines in Spanish central and South America. And it happened again several times in the 19th century, notably after the discovery of gold in California and Australia between 1847 and 1853 which together transformed—in a nation whose currency was then based on gold—the "hungry 40s" into the "booming 50s". The same thing happened after the discovery of gold in the Rand in the 1880s.

Today we no longer have a currency based on gold or precious metals. Since

we went off the gold standard it has been based on borrowing to anticipate the future. This was a financial formula which England herself devised at the end of the 17th century and in which, with the creation of the Bank of England and the Funded System, she led the world in a carefully regulated system of creating new wealth by borrowing at low interest rates and so successfully anticipating the future. For more than two centuries this system, with the help of a permanent sinking fund, served both us and mankind well. But it is a system which can only operate effectively if the rate of interest to be anticipated stands at only 3, 4, or 5 per cent. It cannot do so and can only end in ultimate bankruptcy if the rate of interest stands for any length of time at 12, 13 or even 15 per cent.

It would be no more, but far less, inflationary to issue government-backed paper money with no interest-bearing debt attached to it than to print similar paper money charged with the payment of a heavy annual interest rate by the taxpayer: the method at present employed by the financial servants of the Government and nation who so conscientiously operate our complex and—in anything but this all-important fundamental—highly efficient money system. It would take part of the burden off the taxpayer's back if they were to do as Abraham Lincoln did to finance the federal armies during the Civil War, so, by his government-backed "Greenbacks", saving American taxpayers vast sums in meeting the interest which would otherwise have become payable on the capital he so wisely refrained from borrowing. For, like him, they would be exercising the right inherent in every sovereign state of creating and issuing a carefully calculated amount of interest-free money—neither too much nor too little—as could enable sufficient real wealth to be brought into existence as the nation was capable of making. And, by simultaneously making a corresponding reduction in the taxation otherwise needed to meet the interest on the money no longer being borrowed, they would enable industry to stabilize or reduce, instead of, as at present, raising its prices. Thus for the first time for many years it would be possible to lower taxation and the rate of inflation, and enable government to control the money-flow instead of being controlled by it.

To quote Lincoln again: "The privilege of creating and issuing money is government's greatest opportunity... By the adoption of these principles, the long-felt want for a uniform medium will be satisfied. The taxpayers will be saved immense sums of interest. The financing of all public enterprises, the maintenance of stable government and ordered progress and the conduct of the Treasury will become matters of practical administration. Money will cease to be master and become the servant of humanity."

100 years ago



The marriage of Queen Victoria's youngest son, Prince Leopold, Duke of Albany, to Princess Helen of Waldeck-Pyrmont took place on April 27, 1882, in St George's Chapel, Windsor. There were eight bridesmaids. The ceremony, conducted by the Archbishop of Canterbury, was illustrated in the *ILN's* royal wedding number.

The threat of gas warfare

by Norman Moss

Poison gas is the weapon that skipped a war. It caused a million casualties in the First World War but in the Second World War, though the major combatants possessed quantities of gas, they all refrained from using it. Now it looks like being a weapon in the next big war, if that should occur.

The United States, which stopped making gas weapons in the 1960s, is going to start again. The new weapons will be artillery shells and bombs containing substances more lethal than anything used before. The Administration says it has no plans to deploy these weapons abroad but, whatever it says now, it will want to base them in western Europe, and probably in Britain. These are weapons designed to be used in battle zones, and there will be no point in having them if they are kept in America.

There is good reason for the American government to keep quiet about this aspect. The battle with much European public opinion over plans to station new American missiles in western Europe is far from over. The emotions aroused by any mention of poison gas ensure that the prospect of basing gas weapons in Europe will meet even angrier opposition, despite the fact that gas shells are already stockpiled at one US Army base in Germany. A report at the end of December, 1981, that a Pentagon advisory group had suggested stationing gas bombs at US Air Force bases in Britain met with swift denials of any such plans in Washington and London and a promise by the Labour Party that it would fight "tooth and nail" against any such moves.

Britain has no gas weapons. It abandoned any poison gas capability in the late 50s and dumped the gas ammunition it possessed in the North Sea. Two years ago Francis Pym, as Minister of Defence, floated the suggestion that in view of the evidence that Russia was increasing its gas arsenal Britain might have to reconsider her policy. The idea was shot down swiftly.

As a weapon poison gas has always aroused a special revulsion, deriving partly from the simple fact that 90 per cent of gas casualties lived, but had awful tales of its effects and in many cases lingering illnesses. This led to the 1925 League of Nations convention at which signatories agreed not to use gas unless an enemy used it first. All the major powers signed, though the US Senate did not ratify it until 50 years later in 1975. Given the level of trust among nations it was natural that, following this pledge, all the major powers should build up arsenals of poison gas weapons, all the while saying that it was only in case someone else used them first.

The horror was brought vividly back to mind in America 14 years ago when

an accident occurred at an army test site in Utah, and some nerve gas escaped. No one was hurt, but 6,400 sheep grazing in a valley 40 miles away were killed. Newspaper photographs of the bodies of thousands of sheep covering the landscape seemed like a graphic analogy of the possible fate of human beings.

The Soviet Union is prepared for gas warfare. Soviet tanks which have fallen into western hands have been found to be fitted with anti-gas covering that can seal off the crew. Soviet films of military exercises have shown anti-gas decontamination units moving in ahead of the infantry. This could be interpreted as an expectation by Russia that an enemy will use gas, or as a preparation for using it herself. There have been many reports that Russia has increased her arsenal of gas weapons, but estimates of numbers vary widely. There are also reports that Russia has used toxic weapons—the "yellow rain"—in Afghanistan, but foreign observers other than Americans do not find the evidence for this conclusive.

There has long been a chemical warfare lobby in America that has argued that Americans must overcome their reluctance to consider gas weapons and keep pace with Soviet capabilities. A leading figure in this lobby was Miss Amoretta Hoerber, who wrote several papers about gas for think-tanks. In the Reagan Administration she went into the Pentagon as Deputy Assistant Secretary for the Army, and was able to press for more gas weapons from the inside. She was the source behind the report in December about the possibility of basing gas bombs in Britain.

Today's gas weapons contain nerve gas much like that developed by the Germans during the Second World War. There are several kinds varying in volatility, but their effects are about the same. They are colourless, almost odourless, and much more lethal than any gas ever used before. They are spread as vapour and a drop weighing just one-thirtieth of an ounce will, if it remains on the skin for more than a minute, probably cause death within half an hour. They work by blocking an enzyme that transmits signals along the nervous system, so that the system ceases to function. The victim loses control of all his bodily functions, becomes paralysed and dies.

The new weapons that the United States will produce are the binary shell and the binary bomb. These are no more lethal than previous weapons; the gas is the same. But they are easier and safer to handle, longer-lasting because less corrosive, and easier to dispose of. The binary weapon has two compartments, each of which contains a harmless chemical; only when the shell is fired or the bomb dropped do the two mix together to create nerve gas. Some kinds of gas are volatile and the shells containing these would be exploded in the



A British soldier wearing a nuclear, biological and chemical warfare suit.

air so that vapour would rain down; others are longer-lasting and settle on the ground as a liquid, contaminating the area for days.

The favoured use for all gas weapons is against troops on the battlefield, either as a weapon of attack or defence; the shells will be for howitzers with a maximum range of 15 miles. A secondary possibility is their use against tactical targets behind the front, such as airfields and supply areas. This means that if the US weapons are to deter or counter Soviet use of poison gas they will have to be based in Europe. It would certainly be logical to put some of the bombs at US Air Force bases in East Anglia, where there are US fighter-bombers intended for use against tactical targets in the event of war in Europe.

Today's soldier is slightly better protected against nerve gas than those sheep in Utah. There are anti-gas suits that provide all-over cover. The British Army has developed such a suit and every soldier in BAOR has one. The whole thing, overshoes and mask included, weighs only 4lb and folds into a pack smaller than this magazine. The soldier wearing this is not exactly nimble, but with training he can learn to function. Wearing the US Army's anti-gas suit a GI cannot sight the standard army rifle; a new one is being designed.

The wearing of protective clothing slows up a soldier. An American study concluded that men wearing anti-gas suits, even after training, operate at only 50 per cent effectiveness. In battle this would probably be a decisive margin.

The lethality of gas varies enormously with the terrain and the weather, and many military men are dubious about its effectiveness as a weapon just because of this uncertainty. They say the most important effect of gas weapons may well be that they force an opposing army to stay inside anti-gas suits, and so cut down its fighting capability.

British military scientists have also developed a gas detector so that soldiers will know when to don their suits. It is a chemically treated paper which changes colour in the presence of nerve gas.

There are also antidotes to nerve gas. None is totally effective, but atropine reduces the lethality. All Nato front-line soldiers now have atropine injection kits and pills as a back-up. Research on antidotes is pressing ahead, but research on poison gas is likely to go ahead also.

The US Government says it still holds to the policy of not using gas first and, furthermore, that it is hoping for an international agreement to ban it altogether. But talks on this went on for years at the UN disarmament meetings in Geneva, and foundered on the difficulty of policing an agreement.

The US decision on binary gas weapons brings into prospect three new dangers. One is of renewed efforts to develop yet more terrifying weapons. This fear was expressed pointedly by Julian Perry Robinson, a member of the Science Policy Research Unit at Sussex University and widely acknowledged as one of the world's leading experts on poison gas. He wrote recently: "The key scientific discoveries which today's chemical weapons exploit were all made prior to 1955. The molecular and life sciences have advanced very rapidly since then. Should a chemical arms race now begin in earnest, it is all but certain that these advances will eventually show up in the arsenals." As an example of the awful directions in which research can go, one distant possibility that has been suggested is a gas that exploits the genetic difference between population groups, and so attacks people only of a particular colour or genetic make-up—"race-selective weapons".

The second danger is of a further and intensified US-European clash when the American government wants to deploy the weapons in Europe. Of course it may back away from trying to do so, but there will always be some pressure for this, simply because of the reasons for which the weapons were developed in the first place.

The third points in the other direction. Though these weapons are intended to be used in Europe and to deter an enemy from using gas, and so obviate gas warfare, their availability, particularly if they are not based in Europe, may tempt some government to use them in a Third World country to solve a troublesome situation at less political and military cost than sending in many more soldiers.

Crisis in the Church of England

by Sir Angus Maude

The Mother Church of a world-wide Anglican Communion is in decline, with falling congregations and lessening influence on society, yet there is a growing need for a confident and effective Church.

What is the Church of England, and what is its purpose?

These are not mere rhetorical questions, and they can be answered in many different ways. Moreover, they are questions being asked by Anglicans themselves, for the Church is passing through what in the current jargon is known as a "crisis of identity".

In practical terms the Church of England is a large corporation, with substantial capital assets and employing many thousands of people. Nevertheless, neither its income nor its workforce is large enough to enable it to perform the functions it has traditionally performed and would like to perform now.

As its name suggests, it is the "established" church of a part of the realm. Although the Sovereign of the United Kingdom is nominally its Head, it is not the established church of Wales, Scotland or Northern Ireland. This is an anomaly, but of a kind with which all but the most picky English people have found it easy enough to live.

Its official doctrines are complex, and in some respects self-contradictory, which is why it finds such difficulty in coming to terms within the ecumenical movement with other churches and denominations. It is officially a "Protestant" church, but its liturgy and disciplinary code have been cunningly devised to enable non-Roman "Catholics" to live with them in reasonable comfort. The jibe that it is "all things to all men" can be countered by the fact that for centuries the Church of England has offered the comprehensiveness essential to an "established" church, and enabled Catholics and Evangelicals to co-exist in a state of creative tension.

This has enabled it, too, to remain the Mother Church of a world-wide Anglican Communion, embracing churches with widely differing liturgies, and to be in communion with other churches which are far from being "Protestant" in doctrine and worship.

Finally, the Church of England is to many (though not all) within it a missionary body dedicated to the redemption of the individual through the grace of God.

I suppose that most non-Christian people in this country, asked for their opinion of the role and status of the Church of England today, would reply simply that it is an irrelevant anachronism. And this is a belief positively encouraged by many activists in the Church itself, who complain that it is no longer "in the mainstream of the life of the community" and must therefore reform its organization and liturgy in order to become more popular and therefore (presumably) more effective.



While statistics cannot tell the whole story, they can illustrate the scale of the decline. In 1901 there were more than 25,000 Anglican clergymen in England and Wales; today there are about 11,000 to minister to a much larger population. The number of people taking Communion at Christmas and Easter has fallen pretty steadily over the last 20 years to around 1.8 million, which is just under 5 per cent of the adult population. The average attendance at all services on a normal Sunday is estimated to total about 1.2 million. Parish incomes from the subscriptions and gifts of the faithful have not kept

pace with inflation.

About one-fifth of the full-time clergy are over the age of 60, and the number of retirements has for some years exceeded the number of new ordinations. However, the number of candidates coming forward for training with a view to ordination has shown a steady and substantial increase over the last five years, although their quality is said to be uneven and by no means all of them make the grade.

The reasons for the relative decline of the Church's influence and effectiveness are many and complex, nor is it always easy to distinguish between the chicken

and the egg. Nevertheless, two of them are no doubt predominant. The first is the growth of publicly provided social welfare services, including home visiting, which has made many parish clergymen and their wives feel redundant—if not actually unwelcome. They have not found it easy to discover a complementary role.

The second is the increasingly materialistic ethos of society, with the accompanying relaxation of previously accepted ethical standards. This has confronted the clergy with a moral dilemma which their spiritual leaders have not so far succeeded in resolving for them. Should the Church resolutely denounce the sexual *mores* of the age, and the prevailing tolerance of petty (and not so petty) dishonesty, and at least earn respect for having the courage of its convictions? Or would this simply make it seem even more "irrelevant", and thus make the performance of any pastoral functions that much more difficult?

That the answer has seemed to be a rather fuzzy sort of compromise is due to the fact that the clergy themselves are divided. There are those who maintain that the Church has to deal with people as they are, and that it is important not to repel those who might otherwise be persuaded to come to worship and be influenced. Others reply that there are absolute standards of right and wrong, between which no compromise is possible, and that a recruit who is not prepared to accept the personal disciplines of the Church is about as much use as one who was allowed to join the Army on the understanding that he would never have to fight, drill or perform fatigues.

There is, however, another way of looking at the reasons for the decline. At the end of the Second World War, just when fundamental social changes were imminent, the stipends of most parish incumbents were so small that they deterred entry into the profession by all but those with the strongest vocations (or private means). There were still country livings with stipends under £200 a year. Even so, in the absence of a proper pension scheme many of the older clergy (some of whom were quite unfitted to cope with the emerging pastoral problems) simply could not afford to retire; and the security of the "parson's freehold" made it virtually impossible for their superiors or their parishioners to get rid of them. In 1948 the newly appointed Church Commissioners began the heroic task of managing the Church's capital assets and endowment income so as to subsidize substantially from central funds the incomes of ➤

Crisis in the Church of England

parish priests. Over the years the situation was transformed and a viable pension scheme established, although clergymen are still poorly paid by comparison with other professional men of comparable education and training.

It is therefore at least arguable that the Church of England drifted into "irrelevance" because during a critical period it failed to attract either the numbers or the quality of clergy needed to keep it abreast of the stream. The fault lay partly with the failure of the Church authorities to foresee the problems and reorganize the financial structure in time, but also with the persistent refusal of the laity to pay for the services which they continued to demand.

However that may be, the current problems are acute enough. Despite the addition of non-stipendiary auxiliary clergy and the assistance of lay readers and other workers, the Church's manpower is simply inadequate to meet even the demands of the reduced number of the faithful—which in itself tends over the years to reduce that number still further. Resentments and jealousies, particularly between town and country, are rife; and the most effective way to deploy the limited number of clergymen is the subject of endless debate.

In essence the argument is about whether it is better to reinforce moderate success and hold your ground, or to attack the forces of paganism where they are strongest. In the countryside, where the nature of society is more stable and conservative, the proportion of regular church-goers was—at least until recently—relatively high. Now, with one incumbent to every three or four parishes, not only has the number of services been severely curtailed but it is becoming increasingly difficult for many worshippers to find the kind of service they want without travelling. And a village which has lost its schoolteacher, its policeman and its parson soon begins to find that its children and adolescents are becoming almost as wayward as those in the towns. Why on earth, cry the rural faithful, can you not leave the parsons with those who actually want to go to church, instead of drafting them into hopeless missions to the pagan city-dwellers?

The trouble is that not many young men now want to be country clergymen, although whether this is the cause or the effect of what has been happening is arguable. The challenge of the urban parish is a more obvious lure, particularly as it offers better long-term chances of preferment. There is also the fact that the young parson's wife has a better chance of finding a paid job to supplement the family income.

Not that the challenge of the city parish always provides the promised excitement and sense of achievement. It is said to be not unknown for an urban priest to be obliged to conduct an average of about 15 funerals a week (at least in winter), many at the request of people

who have had not even the remotest connexion with the Church. This sort of thing, on top of the ordinary church services and the proliferating volume of administrative work, leaves little time for the pastoral work which would justify calling the job part of a "mission". A large urban parish almost certainly needs a minimum of four clergymen to cope, and by no means all of them have as many.

The problem is intensified by the sharp disagreements among the clergy themselves about what they are supposed to be doing. Some believe that it is their business to reform society as a whole, using a fairly broad brush, while others believe that the true task of the Church is the redemption of the individual. The former school, which embraces all those of the trendy Left, talks largely about the "Social Gospel". It is much concerned with unemployment, with racial and sexual discrimination and (more recently) with unilateral nuclear disarmament. It has an unfortunate tendency, greatly intensified by the activities of the British Council of Churches, to exacerbate the feelings of the lay faithful. Many of its members interpret the Gospels in a somewhat idiosyncratic way, their concern with the individual seeming to be more about his material welfare and his place in society than with the state and destination of his soul.

These symptoms reflect profound, and widening, divergences of doctrine, which some would say represent the real crisis of the Church of England. For the disagreements are far more fundamental than those differences of doctrinal emphasis which have traditionally been comfortably accommodated within a comprehensive Church. Nor are they—or so it seems to me—susceptible of resolution by the kind of logical evolutionary process which carried the Church from fundamentalism to an acceptance of the discoveries in physics and archaeology. Some of the clergy seem to have abjured most of the received dogma of the Church, which makes me wonder how they can even say the Creed, let alone accept the Thirty-nine Articles.

University theologians, many of them priests, have in the last five years been openly questioning the doctrine of the Incarnation. Nor has their debate represented merely another trendy attempt to "move the Church into the 20th century" or to make it more "acceptable" to the laity. Their arguments have been scholarly and lacked nothing of reverence. Their interpretation of the Gospels is a perfectly tenable one, and indeed their avowed aim is to give additional point to the Christian message. So this, though sufficiently dramatic, does not seem to me a source of particular danger to the Church.

Far more divisive is the attitude of the humanist "Social Gospellers", who would modify the doctrines of the Church to conform not only with their political opinions but with the prevailing ethics of society. Believing in the perfectibility of Man on Earth, they have re-

jected the concept of sin and therefore, by implication, the doctrine of Redemption. If what a man does is the result of his upbringing and environment, then the moral imperatives of the Church to the individual are meaningless. So, it seems to follow, are the Sacraments. They are thus led to reject even the concept of priesthood, seeing themselves only as propagandists and social reformers. They are, in short, heretics.

But what is most alarming is the extraordinary reluctance of the fathers of the Church to concern themselves at all with questions of doctrine. The last Lambeth Conference of Anglican bishops barely mentioned doctrine in passing. Yet surely a Church which cannot secure, let alone enforce, a reasonable degree of doctrinal uniformity among its own clergy risks either schism or a total lack of credibility?

The problem has been further complicated by the fact that the Church of England is now subject to what passes for—but in fact is not—a form of democratic government. The General Synod of the Church consists of a House of Bishops, a House of Clergy and a House of Laity, frequently at odds with one another. The members of the House of Laity are elected, but by a method which ensures that they are by no means representative. Roughly speaking what happens is this: those Anglican lay men and women in each parish who bother to get their names on the parish electoral roll and then remember to vote when the time comes—and they are pretty few—elect a Parochial Church Council for the parish. Each PCC then elects (or rather persuades) someone who can spare the time to represent it in the Deanery Synod, and the lay members of the Deanery Synods elect the lay members of the General Synod. These tend to be either people with nothing better to do or people who have developed a passion for church politics. In either case they love to be busy and want to make the most of the job. As a result, the Synod tends to meet too often, sit too long and get involved in unnecessary arguments—about "disestablishment", for example, which the laity at large do not support. It has naturally spawned a quite large bureaucracy, which in turn spawns a great deal of paper. For all this the parish laity, increasingly resentfully, pay.

This somewhat cynical view of synodical government does not preclude the admission that it has brought about some significant improvements in organization. But because it attracts church politicians it has undoubtedly exacerbated the doctrinal conflict within the Church. This has been most obvious in its deplorable attempts to reform the Anglican liturgy.

I do not propose to discuss the content of the Alternative Service Book in any detail, for its critics in all walks of life have created an impressive literature of their own. I am concerned with it only in so far as it reflects the basic conflicts and dilemmas of the Church, and even more deeply concerned with the methods which its advocates have used

to force it upon the laity at large.

That there was a need for some revision of the Prayer Book is certain. Some of its rubrics are clearly obsolete, and some of its language is clearly archaic. What is deplorable is not that the task was attempted but that it was carried out so badly and with such amazing insensitivity. Yet this was the inevitable result of a conviction that what was wrong with the Church was its failure to appear "relevant" and in touch with the people. As is so often the case with radical intellectual democrats, the revisers showed a remarkable lack of understanding of, and even a contempt for, ordinary people. To ordinary people tradition and familiarity are important, and so is a decent degree of formality in worship. To almost everyone the new language sounds wrong. To take but one example, "We praise thee, O God" has a fine, triumphal, worshipping ring about it; moreover its meaning is perfectly clear. "You are God and we praise you" not only adds nothing to the meaning but sounds distressingly banal—and rather condescending.

However, this impertinent tinkering with Cranmer (even with the Collects) has its significance in the matter of doctrine. The new liturgy continually edges away from dogma, fuzzes what should be clear and compromises weakly and unconvincingly where no compromise is really possible.

In theory the 1662 *Book of Common Prayer* is still the official liturgy of the Church of England, supposed to be "available" in every church, and we are continually assured that if the laity want its services they can have them. In practice in many churches they cannot, so that some of those who are unable to travel to another parish for worship simply stay away. The decline is intensified, and yet another unnecessary source of discord has arisen.

For discord within the Church of England there undoubtedly is, and nobody seems to be doing much to heal it. And this at a time when most people would say that a confident and effective Church was never more sorely needed or had a better chance of making headway. For there are signs that the need for religion is being more widely felt, as confidence is lost in the promises of politicians and the usefulness of sociology. Many of the young, in particular, would respond to a Christian message which seemed to give them some personal hope for the future.

Can the Church of England surmount its crisis and recover its unity and self-confidence? Perhaps I cannot end this survey better than with the words of Archbishop William Temple: "Remember, the supreme wonder of the history of the Christian Church is that always in moments when it has seemed most dead, out of its own body there has sprung up new life; so that in age after age it has renewed itself, and age after age by its renewal has carried the world forward into new stages of progress, as it will do for us in our day, if only we give ourselves in devotion to its Lord and take our place in its service." ●

Darwin's life and theories

by Tom Miller

Charles Darwin, formulator of the theory of evolution, died on April 19, 1882. The author traces the story of his life and comments on attitudes to Darwinism in the 1980s.

Charles Darwin, the centenary of whose death is remembered this month, was an entirely different type of man from our conventional idea of a great research scientist. Darwin did not strike superficial observers as being particularly clever; he was physically rather clumsy, but his private life was well organized; he worked for very short hours; his powers of concentration were nothing out of the ordinary; so far from being dogmatic about his opinions, he was reluctant to publish his findings until he had tested them from every angle.

Darwin's great qualities were his talents for collecting, assimilating and inter-relating huge quantities of information, for selecting experiments and forcing himself to face squarely the conclusions that inescapably followed.

His father, Dr Robert Darwin, was a substantial figure in more than one sense. Not only was he a rich man, but he was also physically large, weighing well over 20 stone. His wife having died young, he exerted an influence over his children even greater than that of most fathers.

Charles, who was born in 1809, was sent, after an unprofitable time at Shrewsbury School near his home, to Edinburgh University where he studied medicine, his father hoping that he would succeed him in the practice. Charles disliked the medical course; he hated the sight of blood and found the lecturers insufferably dull. However, he got to know a number of scientists and learnt to stuff birds and animals from a Negro who had worked with the great naturalist Charles Waterton.

After two unhappy years at Edinburgh, Darwin entered Christ's College, Cambridge, with the idea of becoming a clergyman. At Cambridge he acquired a Pass degree, but found the prospect of a clerical career less and less attractive. Of far greater importance to him at Cambridge were friendships with Adam Sedgwick and J. S. Henslow, the professors of geology and botany. These men became impressed by Darwin's determination to acquire facts and his eye for detail. It was through Henslow that Darwin received an invitation to sail as an unpaid researcher on HMS *Beagle*, which was about to set out on an official scientific expedition. Dr Darwin was uneasy, fearing it would be an extended holiday, but was persuaded to give his consent by Charles's uncle, Josiah Wedgwood II.

When he set off, still influenced by his theological studies at Cambridge, Darwin believed that the world had been created in one huge exercise by God, and that all the different species of plants and animals had been independently



Darwin portrayed at the time of publication of *The Origin of Species*.

designed and brought into being by the Creator. From the point of view of the history of science, the importance of Darwin's experiences on the voyage of the *Beagle* is that they forced him reluctantly to question scientific and religious orthodoxy.

In Argentina he found the fossils of horses; since horses were extinct in the Americas until they were imported by Europeans, Darwin became interested in the idea of competition between species, leading to the extinction of the less well adapted.

Having rounded Cape Horn, Darwin was able to see the results of an earthquake in Chile which wreaked damage over a large area, including the demolition of a whole town. This gave point to his discovery of fossil sea life in the Andes. Perhaps a long series of terrestrial disturbances could push a

mountain range out of the sea.

Darwin's most important observations were made in the Galapagos islands. Earlier investigators had been fascinated by the wildlife, which presented forms unknown elsewhere, in many cases defenceless against immigrant predators. Darwin noticed not only the unique character of the birds and animals of the archipelago but also that they differed from island to island. From the Galapagos the *Beagle* sailed to New Zealand and Australia, where Darwin reflected that the difference between the land animals of Australia, for millennia cut off from other continents, and those of the rest of the world might cause a sceptical observer to suggest that two Creators had been at work.

The *Beagle* returned to England in October, 1836, almost five years after her departure. Darwin, who was

welcomed by his father with the comment that the shape of his head had changed, found that he had achieved a scientific reputation through specimens and observations sent back from South America. In 1839 he married Josiah Wedgwood's daughter, his cousin Emma, and in 1842 the Darwins, after two years in London, moved to Down in North Kent, which was to be Darwin's home for the rest of his life.

His first major undertaking after settling at Down was an exhaustive research into barnacles, a scientifically important form of marine life, and his treatise on them remains the standard work on the subject. While working on barnacles Darwin also reflected on his experiences during the voyage of the *Beagle* and on the writings of two thinkers who profoundly influenced him, Lyell and Malthus.

Lyell, whose *Principles of Geology* Darwin had read on the *Beagle*, had been the first distinguished scientist to implant a sense of time into his subject. Although Lyell did not believe in evolution, his emphasis on gradual change in nature was of great importance. Malthus was a political economist who taught that human populations tend to grow at a rate calculated to outstrip the concurrent growth of their food supply. Malthus's gloomy doctrines, which have never been disproved, suggested to Darwin that nature was competitive and that those species which had become extinct had suffered this fate because of their inability to deal with an altered environment. His experiences on the *Beagle* had provided Darwin with dramatic proof that environments could change, sometimes very quickly.

As early as 1844 Darwin had formulated his principle that species become distinct as a combined result of the old, but hitherto unorthodox, theory of evolution, combined with the effects of natural selection, the idea that the better adapted elements in a population will have a higher chance of survival, and therefore of breeding successfully, in a given environment. Although confident that he was right, Darwin hesitated to publish his findings until precipitated into action in 1858 when another scientist, Alfred Russel Wallace, sent him an outline of his own theory of natural selection, which had occurred to him when suffering from an illness in Indonesia. Darwin and Wallace refused to quarrel about who had first thought of natural selection. They presented a joint paper to the Linnaean Society in July, 1858; this was followed by the publication of Darwin's *The Origin of Species* on November 24, 1859.

The Origin of Species, which ➤

Darwin's life and theories

created an impression comparable to that of the release of nuclear energy, was fiercely attacked by the Churches, then far more powerful than today. Theologians rightly concluded that Darwin's attack on the literal truth of *Genesis* was a much more serious matter than quibblings by the 18th-century philosophers about miracles. Darwin's most influential scientific defender was T. H. Huxley, who defeated Bishop "Soapy Sam" Wilberforce in a celebrated debate at the British Association at Oxford in 1860.

Between 1860 and his death, Darwin followed up *The Origin of Species* with detailed researches tending to support the evolutionary case. He suffered from ill-health, perhaps caused by a chronic disease contracted in South America, and left to Huxley the public advocacy of Darwinism. So successful was Huxley that on Darwin's death he was accorded a funeral in Westminster Abbey, the Church having decided that its doctrines could be stretched to accommodate evolution.

Huxley was uneasy about this relaxation. He developed the metaphysical implications of Darwinism, pointing out that the New Testament was a sequel to the Old and that it was difficult to understand the need for a Redemption of mankind. Although careful not to rule out the possibility of the existence of a Creator, Huxley, who coined the word agnostic, thought that the whole Bible was best regarded as poetry and myth. This view is now accepted by many theologians.

Darwinism became unfashionable in the 1890s because it was taught in a doctrinaire manner which stimulated rebellion, but it received added support in that decade from findings of important fossils and from the rediscovery of the researches of Mendel, to whom we owe the modern science of genetics. Mendel explained in a manner at which Darwin could only guess the mechanics whereby characteristics are passed from parent to offspring. In 1959 when the centenary of the publication of *The Origin of Species* came round, Darwinism had received reinforcement from the new discipline of molecular biology, which enabled scientists to trace genetic links between species.

In 1982, however, Darwinism is once more under attack. Many religious leaders have drawn away from advanced theology and have asserted their belief in the literal truth of the Bible. Obviously no serious biologist believes that mankind is descended from a single couple created at one stroke about 6,000 years ago, and a Darwinian can only reply to a fundamentalist that the evidence appears to exclude his theory.

More seriously, two groups of scientists now question Darwinism. A small minority doubt the fact of evolution itself. They ask for an example of a new species, and why we have no detailed evidence of the slow evolution

of a species. In the opinion of most biologists these objections can be answered convincingly. There are examples of the evolution of new species (perhaps the best being that of the cord-grass *Spartina townsendii* in Southampton Water), and Darwin himself pointed out that the fossil record is so imperfect that it would be remarkable if we possessed an absolutely clear evolutionary chain for a given species. We do have, however, a remarkably clear picture of the evolution of the horse from a many-toed quadruped into something like the modern animal.

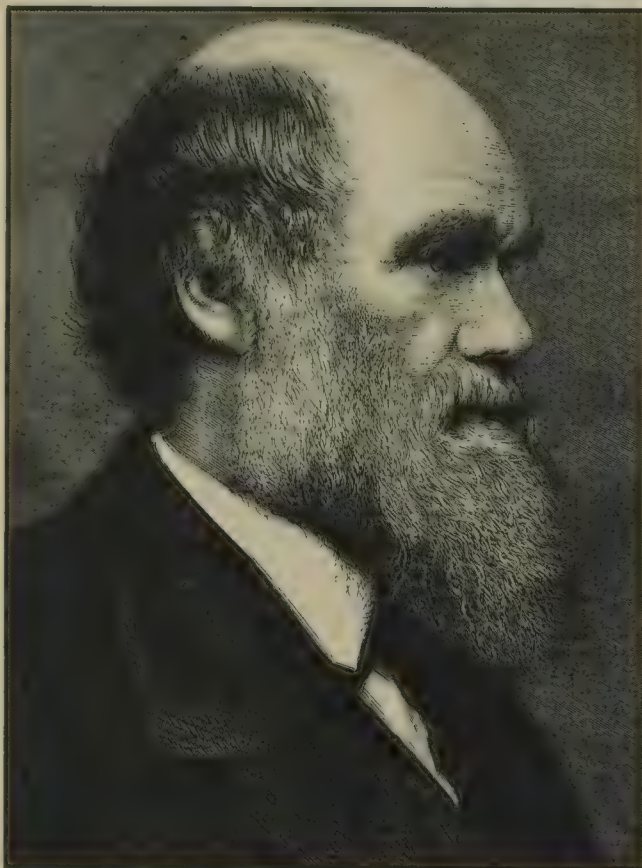
Subtler attacks have been launched by those who question not evolution but natural selection. Many of these critics are physicists, a fact that is of some importance in assessing their contributions. As Darwin himself discovered, physicists have difficulty in appreciating

scientific theories that rely for their validity on the effluxion of long periods of time; in our age, moreover, some physicists probably labour under a sense of guilt as a consequence of the discovery of nuclear fission and are accordingly unsympathetic to a doctrine which denies the existence of a personal Redeemer.

Some objectors to Darwin suggest, for instance, that the mutations upon which Darwinians agree that natural selection depends are too sudden and violent to be neatly contained within Darwin's theory of very gradual change. They also claim that some organs—the eye, for example—are too complicated to have evolved through the process of natural selection. However, curiously enough, the eye provides an example of events taking a Darwinian course. It has been shown

that if the water in which a fish embryo develops is treated with certain salts, recessive genes are brought into play and the adult fish will possess not the normal quota of two eyes, but a single, cyclopean eye like its remote ancestors. This indicates the accuracy of Mendel's theory and the truth of Darwinism; no one believes that a special act of creation takes place as the experiment is done.

Photographs of Darwin in middle age show an earnest professional man; after he had grown a white beard he looked exactly what he was—the greatest Victorian sage. No photograph reveals his sense of humour, which was perhaps best captured in the *Vanity Fair* cartoon by Ape. In the improbable event of his being permitted to return 100 years after his death Darwin would be entertained and amused, but not surprised, by the current debate ●



Top, the Darwins' home for 40 years, Down House in Kent. Left, Darwin in 1882. Above, his drawing of the pin-eyed and thrum-eyed primrose in which the relative positions of stamens and style are reversed in order to effect cross-pollination. Darwin discovered the purpose of such heterostylous flowers.

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Prince Edward at 18



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The future of Britain's railways

by John Winton

April 82

The railways have gone through some troubled times since they were nationalized at the end of 1947. The author reports on their condition today and examines their plans for the future. On page 41 our travel editor looks at the advances in rail travel in other parts of the world.



RICHARD COOKE

There was not much celebration at midnight on December 31, 1947 when the railways were nationalized; only a few hoots and whistles from engines and some ironic cheers from bystanders marked the fulfilment of an aim the unions had cherished for more than 50 years. Nor were there any changes in service or time-keeping for passengers. But internally there was the most furious reorganization, with frantic jockeying for positions, bitter arguments over titles and status of officers, choice of headquarters buildings and types of office fittings. Half the railway management thought nationalization the end of civilized life as they knew it. The other half seized on it as a heaven-sent chance for the ambitious.

The LMS, LNER, GWR and SR, the four main lines since the railways were "grouped" under the 1921 Act, were lumped together in a somewhat cumbersome power structure under a British Transport Commission, whose chairman was Sir Cyril Hurcomb. Under the BTC was a railway executive, whose chairman was Sir Eustace Missenden, with other executives for London Transport, Docks & Inland Water-

ways, Road Transport and Hotels (all, except hotels, since hived off).

There were six regions, each under a chief regional officer, forming a third tier of management. There was not much love lost between Hurcomb and Missenden, or between the executive and the regional officers who had mostly been switched round the country under the principle of "divide and rule". They were strong-minded men with their own ideas about running railways, and to travel in those days from region to region was to cross frontiers, bristling with mutual suspicions, between autonomous feudal fiefdoms.

As always, there was a strong military presence, with "senior" and "junior" officers who ate in "messes". Deputy chairman was the distinguished soldier General Sir William Slim. A future chairman was General Sir Brian Robertson, whose secretary-general was Monty's old chief of staff, Major General Llewellyn Wansborough-Jones. There was even a "staff college", reminiscent of Camberley, with the inevitable major general as director.

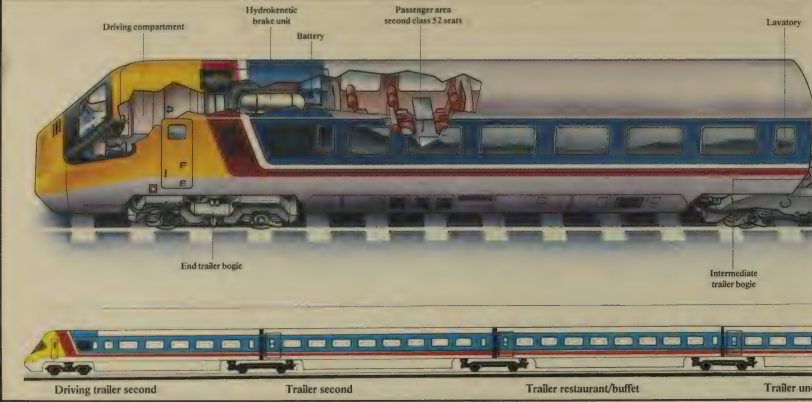
The Advanced Passenger Train: British Rail's new transport system.

The executive's first task should have been to carry out a thorough, far-reaching examination of the railways, form a plan for the future and begin to put it into effect. Instead everybody exerted themselves to restore the railways as far as possible to their pre-war state. There was a prolonged and almost disastrous preoccupation with steam. Exhaustive trials were held—a delight to railway buffs, but a technological dead-end—to decide the next generation of steam locomotives. In the six years of the executive's existence less than 3 per cent of the 19,500 route miles taken over on vesting day were closed, although patterns of living and travelling, routes of maximum freight demand, were all changing. In the same period not one main line diesel locomotive was ordered, although experimental diesels and gas turbines were available. The obsession with steam delayed the coming of diesels which, when they did arrive, were introduced far too hastily. Ironically, had the proponents of steam pressed less hard, steam might have lasted longer.

There were new designs, such as the standard passenger coaches introduced in 1951. These were conventional in interior plan and in bogie design, and only really operational at speeds of up to 60 mph. They might have been ideal before the war, and indeed they were a pre-war design.

Then as always the railways were starved of investment money and expected to pay their way, while investment priority was given to coal and steel and the "export" industries. The railways were told to live off their fat. After six years of war there was none.

Railwaymen's attitudes were changing. The pre-war railwayman had rock-solid job security and a tribal pride in "his" railway. But as wages rose generally and the industry contracted the railwaymen began to press for increases based not on what the railways could afford, but on what the country could be expected to pay. There was a strike by Aslef, the footplatemen's union, in 1955 at Easter. It lasted 17 days, cost the railways millions in business which never returned, left a lasting bitterness between Aslef and the railway management, and between Aslef and the ➡



The future of Britain's railways

National Union of Railwaymen, which was an ominous sign for the future.

At last, in January, 1955, nearly 10 years late, a modernization plan was announced. It was for £1,200 million—a bargain by today's standards. Signalling and track were to be vastly improved. Freight services were to be remodelled. Steam was to be replaced by diesel or electric traction; there were plans for electrification of lines, particularly up the east coast.

But there were some uneasy points. Fifty marshalling yards were to be reshaped and another 150 closed or partly closed. However these plans were made obsolescent by the latest freight trends even before they were carried out. Likewise some 150 miles of track were spent on goods stations for the traditional type of wagonload freight when this trade was declining drastically.

Nonetheless the plan was at least an acknowledgement that change was needed. But it also signalled the start of the railways' long slide into financial deficit and thus an increase in what the railways always think of as "government interference".

In the early days of nationalization there was astonishingly little government direction. But as the deficits grew, the watchdogs became more suspicious. There was incessant tinkering with the system and a flood of legislation, involving five major Acts in 25 years, with innumerable orders and directives.

There were three White Papers in 1967 alone. There were changes in the railways' logo, in carriage liveries, colours, even in the texture and consistency of the lavatory paper. Railwaymen could say, like Petronius at the court of Nero, "We kept on reorganizing and we kept on calling it progress."

Changes in structure became almost annual. There were boards and committees. Personalities came and went: Ernest Marples, Barbara Castle, Richard Marsh, names which still arouse tremors of memory. A pre-war railway chairman would serve 15 or 20 years without ever breathing hard. But Sir Peter Parker is now the seventh in line from Hurcom and the only "proper" railwayman among them was Sir Henry Johnson (1967-71) whose tenure is now looked back on with nostalgia.

One name from the 1960s still has the power to start an argument: Dr (now Lord) Beeching, whom Marples brought from ICI to become chairman after Sir Brian Robertson in 1961. Dr Beeching brought a bleak analytical eye to the railways which saw hundreds of stations not generating enough traffic to pay the sorters' wages, and thousands of coaches not carrying enough passengers, and wagons not taking enough paying loads, even to cover their axle-grease.

The Beeching Report recommended massive cuts. Not so much publicity was given to his proposals for a "Line Train" concept, with joint use of road and rail for containerized goods, and specially-built freight trains. The Beeching era lasted only four years, although it seemed much longer because the effects went on after Dr Beeching himself had left. Route miles fell from over 18,000 in 1961 to 13,260 in 1969, stations from 7,000 to 3,000.

But cuts in themselves do not always mean savings. Many passengers used so-called "uneconomic" branch lines to make connexions with "profitable" main lines; when the branch lines disappeared those passengers stopped using the railways altogether. Closing a station did not always save staff costs: redundancies took a long time. Alternatives such as buses often gave a worse

service and actually cost more than the trains they replaced. In other words, railways are much more complex organisms than their critics imagine. It is not necessarily true that inside a large unprofitable railway is a small profitable railway struggling to be born by Caesarean section.

In all these years of turmoil and argument there was one most alarming development which nobody seems to have noticed: everybody connected with railways became entrenched in positions of confrontation from which they cannot be dislodged.

The civil servants are understandably anxious to prevent railway expenditure becoming open-ended, and all incentives for railways to put their houses in order were removed. Increasingly involved, they question railway management decisions, ask for financial and commercial reasons to be defined, constantly try to isolate parts of the railway which can at least be seen to be profitable. They fear that extra money will just go to buy off the rail unions and tend to trade promises of money against guarantees of improved productivity.

Railway management, for their part, retort that the country is already getting its railways on the cheap. BR, they say, has consistently hit its targets but the steel strike in 1980 blew freight receipts away, and the recession has hit Inter-City passenger traffic. They point out that civil servants always equate increases in productivity with cuts in manpower. Investment often has to precede productivity. For instance before "one-man trains" can be introduced, money must be invested in the design and building of the trains for one-man running.

Railway management say that when civil servants are appointed they are totally ignorant of railways and have to be educated, and no sooner are they educated than they move elsewhere. They resent what they see as the "pro-

Top, a cutaway drawing of the APT; above, the formation of the APT; right, the view from the cab of an APT showing the tilt of the train; far right, a diagram showing how the tilting mechanism works; below right, the moving APT.

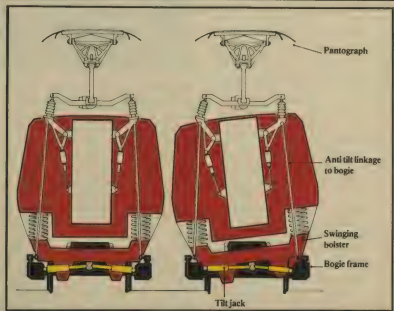
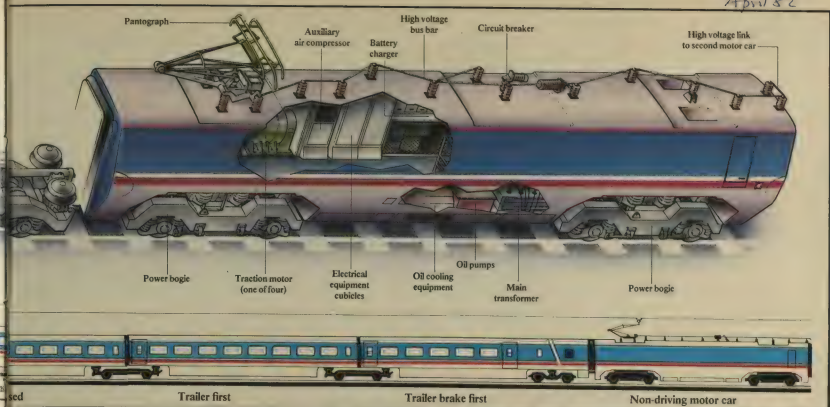
motorway bias" in the Department of Transport. Civil servants, they say, can get involved, point to a stretch of road and say, "I planned that." With railways their attitude is never creative, always critical. They never produce ideas, always sit back and carp.

The unions resent, as they see it, always having to pay for productivity with their members' jobs. The railways lost 14,000 posts last year out of a total of 38,000 due to go before 1985. Aslef, always anxious to preserve their craft status, have seen their membership drop from 10,000 after the war to just under 25,000. So far they have fought off all suggestions that they might alter manning and rostering practices, some of which go back to 1919. Somewhere, in the middle of this, is the passenger.

Travellers' fare

"A dirty ordeal . . . an abysmal experience . . . a degrading journey . . . a squalid slimy train . . ." That was William Connor, who commuted between High Wycombe and Marylebone for more than 25 years. For just as long he fought a grim, unrelenting, one-man war against the railways from his Cassandra column in the *Daily Mirror*.

In a sense Connor was speaking for all the passengers in the 1950s and early 1960s, and especially for the commuters of London and the south-east. Many of them must have dreamed of having his formidable vocabulary. "This busted down, wheezy, slow alleyway into London," he thundered in February, 1958, "continues its squalid unsanitary way at speeds which are slower than those



The future of Britain's railways

achieved 25 years ago." Connor died (by then Sir William) in 1967 but his spirit, if not his inventive, lives on. The coming of the £1,000 annual season ticket, and the growing suspicion that British Rail was loading commuters' fares in the knowledge, or the belief, that it had a captive market, has led to an unprecedented growth of customer activities on the railways, notably in the formation of commuters' or rail users' associations.

These associations can be dated from years of exceptional fare increases: "74-76, which saw rises of 68 per cent in one 14-month period, was particularly productive. There must be dozens of them, but nobody knows quite how many. They rise, in anger and frustration, flourish for a while and then, when an energetic chairman or honorary secretary gets promoted, moves away, or gives up, they tend to wither.

The National Association of Rail Passengers, formed in 1976, tries to keep tabs on all the associations and claims to provide what its chairman John Oliver, who commutes daily from Hassocks in Sussex to London Bridge, calls a centralized umbrella organization for some 30 or 40 associations, each with a membership of 300 to 500.

British Rail are understandably cool towards new organizations which, they suspect, have been formed specifically to insult them, and NARP's first problem was to establish a "new law and hard process," says John Oliver. "Now I write to Sir Peter Parker, and he invites me to dinner sometimes. The other problem he describes as keeping apathy at bay. Commuters tend to get used to price increases after the first flush of indignation." They are, he says, very badly hurt before they'll rebel."

But John Oliver sees the point coming at which the market will not bear any more increases in season tickets. NARP gets financial support from various City firms, and he says it will not divide, but it is a safe bet he has own employers, NatWest Bank, are among them "because they feel that if commuter prices go on rising and the service goes on deteriorating, they won't be able to get staff to come to jobs in central London."

Ironically, "the closer you get to British Rail, the more you understand their problems, and the less effective a campaigner you are". But John Oliver is full of concessions, perhaps income tax relief for commuters. "There must be a new way forward for passengers. We've got the railways of new ways of financing the railways. It's not just a question of the unions, it's much bigger than that. We must have massive investment of money. It must be in Sir Peter Parker's phrase, rattling into decline."

"Rattling into decline" is a phrase often used of passenger services. Much of the rolling stock on commuter services is old and obsolete but, again,



Top, a Class 140 lightweight diesel multiple unit designed for use on the less heavily trafficked lines; above, BR's experimental railbus (the Leyland Experimental Vehicle, LEV); right, the computer-controlled London Bridge signal box.

much of the criticism is subjective. Some 10,000 trains a day carry about a million commuters a day, at an average rate for season ticket holders of 10p a mile, and 95 per cent of the trains arrive on time, or within five minutes of time.

In October, 1980, the Monopolies and Mergers Commission reported on BR's London and south-east commuter services and, although they had a number of recommendations for better running, concluded that "in providing these services BR was not pursuing a course of conduct which operated against the public interest."

Recently, signalling over 414 miles of track at London Bridge and Victoria has been modernized, reducing 52 old signal boxes down to two new ones, with 200 fewer signalmen. Every platform at Victoria has been rebuilt, while trains continued to run in and out. Blackfriars railway bridge has been refurbished and £10 million is being spent on Cannon Street.

But there was one important change in railway philosophy towards all passengers in the 1970s. A government order directed that from January 1, 1975, British Rail should operate its passenger business so as to provide a public service which should not fall below the standards of that time. There would be no further line closures on the basis of unprofitability: it was recognized that most passenger routes would never again make money. The Government would in effect become the railway's largest passenger customer by providing every year a sum of money to

enable the railways to fulfil the "Public Service Obligation" or PSO to run what became known as the "social railway".

Two broad sectors of passenger travel were now recognized: Inter-City, which was expected to make a profit, and the social railway, which was not. The social railway included virtually everything that was not Inter-City: London and the south-east, most cross-country routes, branch lines in rural areas and stopping services on main lines. For 1981 the PSO payment was £920 million, including £336 million for investment in the future of the network.

But last November an extra £110 million was paid to compensate for the unexpected (by British Rail, that is) fall in passenger revenue.

British Rail are wary, especially at senior management level, of drawing too sharp a distinction between Inter-City and the social railway. "We don't want to fall into the trap of thinking of them as two separate railway systems," says Hugh Jenkins, divisional manager of London Midland Region, based at Stoke-on-Trent. "There are social railway elements in the Inter-City lines. And we run the social railway on strictly business lines."

Hugh Jenkins's bailiwick covers a vast area of the country, across to the Welsh coast, up towards Merseyside and Manchester, and down past and including Crewe. It has several Inter-City routes and a maze of social railways in the West Midlands and Wales. It has what is almost a monument to the social railway, the viaduct across the



Mawddach estuary at Barnmouth; travelled with terebo worm, it is important to the railway life of the area, but it will cost over £2 million to repair. Hugh Jenkins is aware of the anomalies: "If mine was a purely commercial rail, I'd close down every line west of Shrewsbury tomorrow. But it isn't and I'm glad it isn't."

Recently BR has found an unexpectedly potent ally in Jimmy Savile OBE. He has become so closely associated with "the age of the train" that it is hard to believe his advertising campaign will be only two years old this month. BR knew of his attachment to, and concern for, railways. Their market researchers checked him out and concluded he was a "believable" personality, whom the public would trust.

Jimmy Savile's brief is to advertise the prices of fares, but he interests himself in much more than that. Even BR have been taken back by the intensity of what Jimmy Savile himself calls his total support for the railways. "For me," he says, "a trip on a train still means an adventure. From a modest income background like mine, to go on a train meant excitement. It meant we were on our way on holiday."

Contrary to popular belief, BR do study the fates of their passengers. They have begun to rationalize their fare structures, where competition from the long-distance coaches has served to concentrate their minds wonderfully. They have had a good deal of commercial success with special cards for families, students and OAPs. Even the



annual season ticket holder, who thinks himself so hard done by, is entitled to one long-distance free ticket with his family, once a year.

But journey times are still the critical factors. As BR's Chief Passenger Manager Peter Keen says succinctly, "Speed is money." This is the secret of the success (until the recession) of Inter-City and the 125 mph High Speed Trains introduced to and from Bristol and South Wales in 1976.

Even Cassandra was, reluctantly, impressed when the diesels speeded up his line miraculously in 1963. A tunnel just outside High Wycombe used to make a noise like "Waaaaa... waaaa... waaaa..." as he went through. Now, as he rockets through it at 80 mph, "It simply says WHOOP."

Planning electrification

Nobody seems to have ever been in any doubt that electrification would eventually take over the whole rail network. It is the fastest, cleanest and best way, and it makes the country that much less dependent upon oil. Even so, electrification has become one of those long-running railway sagas, of an almost Dostoevskyian complexity.

The nationalized railways took over a number of schemes. The old Southern Railway had launched a rights issue to finance electrification as long ago as 1915 and had electrified a number of suburban routes before the war. They had post-war plans to electrify their main lines east of a line London-Reading-Portsmouth. The LNER plan-

ned to electrify from Manchester to Sheffield and some lines out of Liverpool Street. There were other schemes dotted all over the country, of different voltages, some A/C, some D/C, unrelated and unconnected.

Until 1955 there was a lack of planning, of investment and above all of general enthusiasm. Western and Northern Regions showed little interest. London Midland made polite noises of approval. Eastern was definitely a supporter. They had found that speed was certainly money. When the Liverpool Street-Shenfield route went electric, passenger receipts showed a startling leap upwards of 50 per cent.

The old guard on the railways believed that steam could hold sway until electrification came. The 1955 plan laid down that steam was obsolete already and diesels would fill the gap. So they did. Diesel locomotives multiplied from 452, most of them shunting engines, in 1955 to 3,179 in 1962. They included the massive 3,000 hp 100 mph English Electric Deltics, the last of which ran an enthusiasts' trip from Kings Cross early this year. There are still 3,261 diesels in service, compared with 310 electric.

The Manchester-Crewe and Crewe-Liverpool lines were electrified in the early 1960s, but these routes had little commercial impact until the vital link, Euston-Crewe, was completed in 1964. The Ministry (now the Department of Transport) was incensed at this somewhat haphazard programme and felt that it had been somehow manoeuvred into authorizing electrification schemes

before all the questions had been properly answered.

The Euston-Birmingham-Crewe-Liverpool-Manchester routes were all opened by March, 1967, and the Queen opened the new Euston Station in October, 1968. Euston passenger traffic at once took the expected upward jump. In February, 1970, approval was given for electrification of the line from Weaver Junction, near Crewe, up to Glasgow—the so-called "Weaver to Weaver" extension.

At last it seemed that electrification was gaining some momentum and in 1978 a steering group was formed jointly by the Board and by the Department of Transport, with representatives from the Treasury and the Department of Energy, to review the case for a programme of main-line electrification, to consider the various problems involved and to make quite clear the issues which had to be decided.

Railway forecasts have a deadly habit of rebounding upon their authors' heads, revealing discrepancies between hopes and realities so staggering as to be incomprehensible to anybody who has not himself tried to make railway forecasts. The High Speed Train service, for example, so desperately popular and successful on the west country and east coast routes, is proving almost twice as expensive to maintain as forecast.

But even allowing for this danger, the electrification forecasts do look encouraging. All the main commercial elements of the railway, Inter-City, freight and parcels, would benefit. Traffic would increase at higher real level rates. There would be increases in efficiency, with lower operating and maintenance costs. All the larger electrification options show an internal real rate of return of about 11 per cent. The bigger the option chosen, and the faster it was carried out, the better the return.

The smallest option, to take 15 years, would reach Newcastle on the east coast and Sheffield on the midland route. It would include the routes to Glasgow and Carstairs and would have 62 per cent of passenger traffic and 38 per cent of freight, hauled electrically. The largest option, over 20 years would electrify to Edinburgh and Aberdeen, the east coast from Edinburgh to Glasgow and Carstairs; to Sheffield on the midland route; across the Pennines from Liverpool to York; York-Birmingham, and Birmingham-Bristol and Reading; and westwards as far as Swansea and Penzance. 80 per cent of passenger and about 70 per cent of freight traffic could be electrically hauled. The schemes would cost between £24 and £42 million a year, rising to £60 million in some years, for the first 15 years.

The Board was looking to the Government for a "strategic decision in principle" that the main Inter-City network would be progressively electrified in steps. Precise ways and means and timings could then be worked out. The long-awaited ministerial statement made by the then Secretary of State for Transport, Norman Fowler, on June 22,

1981, was confidently expected to give the go-ahead. The work had all been done. Now for the green light.

In the event the statement was a crushing disappointment. "The Government," said Mr Fowler, "are not prepared to give an unconditional commitment to the electrification of an extensive network, and progress in the electrification will depend upon the achievement of the changes necessary to secure manpower reductions and improvements in productivity." He asked the Board to prepare a programme of schemes, only of those potentially profitable main routes where the benefits could clearly justify the investment. It was to be a 10-year running programme but, he said, "a programme of action, not a report".

Mr Fowler, sitting in the Gallery, took the blow well. He called it a "fighting chance for railways" and he promised the NUR annual general meeting in July that a working party would be able to see the way forward in "only a few weeks". But the remarks about manpower reductions revived all the unions' ancient suspicions. So, clearly, they were going to have to buy electrification with their members' jobs. A strike was threatened in August, 1981, which was averted by more money linked to productivity, and particularly progress towards flexible rostering.

Both sides later interpreted the agreement differently. Aslef took up its familiar stance that productivity was a saviour, and, meanwhile, they wanted the money to close the gap. In 1982 began with recommitments, weekly two-day strikes and no Sunday working by Aslef.

Meanwhile another crisis was approaching. The engineering firm of Balfour Beatty was electrifying the line between St Pancras and Bedford, for to be finished in mid 1982. Electrification requires special equipment and special gangs of workmen. It is more economical if those gangs can be kept together and moved from project to project. Balfour Beatty pointed out that it had no future contract and would shortly have to issue precautionary 90-day redundancy notices to its staff.

Colin Shepherd, MP for Hereford, is the parliamentary consultant to Balfour Beatty. As an MP he says simply, "There's no votes in railways." Obviously he would like more contracts for Balfour Beatty but he takes his Government's line towards the railway. Investment must follow improved productivity. "There is a cart and there is a horse," he says. "The horse is the manning level and the cart is electrification. I am anxious that the horse and the cart are got together pretty damned quick."

The authorization at the end of 1981 of an electrification scheme from London to Norwich and Harwich slightly improved the general situation. But the Department still takes the view that industrial and electoral ministerial statements made by the then Secretary of State for Transport, Norman Fowler, on June 22,

The future of Britain's railways

progress towards productivity improvements is giving the Government an excuse to hold back from investment in electrification. Meanwhile, Sir Peter, who had promised action "in weeks", was finding that forecast, too, was going astray. The Board complained that every time they took a set of answers to the Department all they got back was more questions.

Once again everyone was complaining about everyone else from their normal positions of confrontation. One could say the situation was normal.

The leaning train

No new train ever tried to enter commercial passenger service to a more mixed barrage of press headlines than BR's Advanced Passenger Train last December. "It's a World beater," some said. "It makes you sea-sick," said others. Very soon there were sadder headlines: "Supertrain towed home" and "Supertrain breaks down again".

BR can at least take comfort from the name Supertrain, which seems to have stuck. It is apt, because the APT, as BR claim, is not just a new train but a new transport system. BR are careful not to make comparisons with Concorde, fearing the same connotations of a technological marvel and a commercial flop, but it is certainly true that the APT is the most refreshingly new idea in trains for many years.

Given a straight and level track, and sufficient motive power, there is virtually no limit to the speeds a train can achieve. But 50 per cent of the track on Britain's main rail routes is curved, and half of the curves are classified as severe. There are also gradients, especially on the west coast Euston-Glasgow route, which is by far the most promising commercially. Every curve and every gradient means a reduction in speed, after which the train has to accelerate back to its designed steady speed, and every acceleration means extra expense.

The APT has been designed to run on Britain's existing main-line routes and to go round curves up to 50 per cent faster than conventional trains. The idea was born back in the 1960s (although the APT is not 20 years old, as some derogatory critics have claimed; serious work first began in 1969).

It was found that some types of standard bogies and wheel systems could not cope with higher speeds. At certain speeds or degrees of track curvature the wheels began to "hunt" sideways, the flanges bit into the rail and began to climb up and off. BR's engineers grappled with the problems for some time, without much success, as a trail of derailed freight wagons across the country bore witness.

What was needed was a fresh approach to the problems of a mechanical system which had remained virtually unchanged, and certainly unstudied in any depth, since Stephenson's day. It came with the arrival of engineers and

designers from the aircraft industry, made redundant after the cancellation of the TSR2 fighter-bomber. They produced an "aircraft" solution: the train should tilt into a curve, like an aircraft banking into a turn. The body of an APT tilts up to 9° and, with the camber of the track, can actually be as much as 15° from the vertical. With the tilting body came a self-steering bogie which, with sensors, is aware of curves before they arrive and steers itself into them, and a hydrokinetic brake, whirling a water/glycol mixture round in a rotor, which can bring a 150 mph train to a halt within signalling distance.

The wonder is that the APT survived all its crises. The old guard of BR's engineers had had their eye wiped by this new design and hankered after the more conventional HST. There was a chronic shortage of money: the whole APT project so far has cost £37 million, a derisory sum compared with the £850 million the French have put into the TGV. The 1973 oil crisis forced a fundamental change in design, from gas turbine to electric traction.

But it worked. A prototype reached 160 mph in December, 1979. An APT covered the route from Leicester to London, which has particularly severe curves, in 58 minutes, compared with the conventional 80. The APT cuts an hour off the normal five-hour journey from Glasgow to London. With its streamlined design, light-weight aluminium body and its use of articulation, so that adjacent vehicles share a common bogie, the APT at 125 mph uses only as much energy as a conventional train of the same passenger capacity at 100 mph, and less energy at 125 mph than a diesel HST at that speed.

There were unexpected setbacks. Somebody suggested that one APT, with its tilt mechanism failed and locked in one direction, might in certain circumstances meet another APT also with its tilt mechanism failed coming in the opposite direction. Conceivably, the "kinetic envelopes" (the maximum extent to which the train bodies could be displaced) might touch. Another 18 months was spent fitting additional mechanisms to make this impossible.

The first commercial run from Glasgow to Euston was a success. The train touched 137 mph for 2 miles at Blisworth and averaged 102 mph between Preston and Euston, where it arrived two minutes early. Some of the earlier prototypes had a very fierce tilting action but on the day only a few people subject to travel sickness felt at all uneasy.

The APT is air-conditioned and the carriages are sealed so there is no violent fluctuation in air pressure as it plunges through a tunnel. The first-class coaches (47 seats) and the second-class (72) are upholstered in bright tartan. The doors are power-operated, sliding plug type, with retractable steps. There is a chemical lavatory, which can be used while the train is standing in a station.

Unfortunately the APT has done more than its share of standing in stations. It was supposed to run on Mon-

day, Wednesday and Friday, from Glasgow to Euston and back, but achieved it only on that first day. A combination of bitterly cold weather and industrial action forced the APT back to trial runs.

BR hope to have permission to spend £100 million on a production line and to convert six prototypes and build 54 new trains, at a cost of £186 million, to have 60 APTs running a genuine 155 mph service. But the Government are unlikely to give approval for any such expenditure until they have seen the APT in regular passenger service over a period of time. The APT is undoubtedly a marvellous train, but nobody can say how it will bear up to the daily slog of routine running.

The way ahead

The way ahead for BR—a £2,500 million a year business, with nearly a quarter of a million employees—lies with the young men and women who join it, and especially with its future managers. Why do they want to join BR? The unbeatable answer is, "We just like railways," and so say Ted Beausire and Christine Horrocks, two of BR's graduate entry trainees, both in their early 20s, and both just starting out on their management careers.

Ted Beausire, an Old Etonian, did one year of a geography degree at Manchester before getting fed up with it and going to work on the Festiniog narrow gauge railway in north Wales. Christine, with an English degree, started in the clerical staff at BR HQ at Euston.

Christine is going into personnel, Ted into operations. Two out of five entrants go into operations, personnel or marketing. A third are engineers, of all kinds, and go into design and research. The rest have an amazing variety of expertise: finance, land agency, catering, statistics, accountancy, computers.

The most pressing future problem for today's young people, as for their predecessors, will be the unions. The old rigid order is slowly breaking down but only slowly, and always in that peculiarly bloody-minded atmosphere which has characterized railway industrial relations since 1945. The Aslef strikes at the beginning of the year were not intended to influence the Board, who had already said they would not be moved, but to hit the travelling public. They were cynically arranged midweek to cause the maximum disruption for the minimum loss of members' earnings. But the most worrying aspect, for Board and unions, should be not how much but how comparatively little disruption the strikes caused. Those most impressed were likely to have been firms, who might have placed business with the railway, and the Government, deciding upon levels of investment.

Freight is one operating area where savings in manpower could be made. As Sir Peter Parker says, "When instead of two to two-and-a-half men on each freight train shift, we come down to one, and when, instead of three sets of men per train journey we could come down to two, and when we reduce the back-up

(shed, spare, relief, road learning etc) for each set actually working on the road, we could achieve a 10 per cent reduction in cost—easily."

Freight is one of the railway's comparative success stories and there is scope for much more. BR does a brisk business in "merry-go-round" trains, which move constantly, stopping very seldom, loading coal from the mines and delivering it, on a never-ending chain principle, to the power stations. The Speedlink network of fast freight trains running to scheduled timetables between stated depots will have been expanded by nearly two-thirds by the end of 1982. Freightliners, a wholly owned subsidiary of BR, is now the world's largest overland container operator. Red Star is a market leader in the urgent parcels business, with a network of 900 stations. BR have just introduced Tops, a Total Operations Processing System, which gives a nationwide wagon and locomotive information service.

One day BR hope to run Inter-City into Europe through a Channel Tunnel. This is an old dream, so far doomed to constant frustration. A motion approving a tunnel was lost by seven votes in 1930. Another scheme was a casualty of Edward Heath's confrontation with the miners in 1974. The incoming Wilson administration was much less welcoming, if not actually hostile, to Europe and the scheme withered away. But BR now hope to have a tunnel by the mid 1990s.

There are plans for modernizing all level crossings; a scheme for a cross-London link, from south to north of the Thames, ideally from Victoria to Euston; and trials are already under way in east Suffolk of new rolling stock for rural services. These are lightweight and cheap, with a mass-produced bus body on a railway underframe, with a standard bus engine.

Open stations are under trial in the north of Scotland. With NUR agreement there are no barrier staff. Tickets are checked on the train. Anybody without a ticket is charged the ordinary single fare and a £1 supplement.

The NUR generally has agreed to experiments in less rigid manning practices and in flexible rostering, and seems generally more optimistic about BR's future. It is Aslef, by far the smaller union and getting smaller every year, and fearful for its exclusive craft status, which has again and again promised improvements in productivity, or at least talks about them, only to draw back when the time came.

Financially BR seek an extension and updating of the Public Service Obligation payments for the social railway. They want a contract with more explicit incentives to carry more passengers, and the existing support and investment ceilings to be replaced with a single figure, leaving the Board with more say in deciding how to strike the balance between investment and current expenditure. In short, they want the Government to decide the political priorities, and then leave the Board to manage the railway ●

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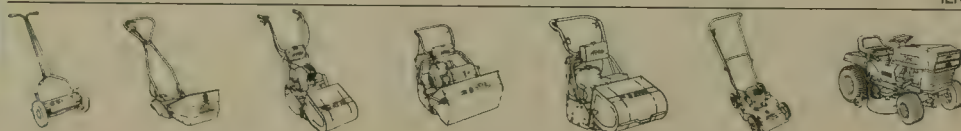
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by David Tennant

April 82



GAMMA FRANK SPONER

On February 26, 1981 French Railways set a new world speed record for rail travel. One of their *Trains à Grande Vitesse* (TGV) sustained 380 kph (237 mph) over a considerable distance on part of the new, and as yet incomplete, Sud-Est line from Paris to Lyons. Although the record-breaking train was an up-graded version of a standard TGV unit, it amply illustrated the technical superiority of these trains and of the new railway.

Seven months later on September 27 the TGVs went into full public service between Paris and Lyons, Dijon, Macon, Geneva and St Etienne, travelling at 162 mph—the most economic speed taking the energy factor into account—for much of the way; this made them by far the world's fastest passenger trains, outstripping British Rail's High Speed Trains (HSTs) by 37 mph and the longer-established Japanese Railways "Bullet" trains by 30 mph. Travelling time from Paris to Lyons was cut from four hours to two hours 40 minutes and in October next year when the final section of the new line is opened this will be further reduced to a flat two hours, with appropriate savings to other destinations.

The Sud-Est line when in full operation will be 243 miles long, leaving the old line at Combs-la-Ville about 18 miles south of Paris and rejoining it at Sathonay some 5 miles from Lyons, shortening the overall distance by about 55 miles. The new line has no tunnels, no level crossings, the shallowest of curves and 320 viaducts and bridges; it soars up and down gradients of 35 in 1,000 (10 in 1,000 is standard), is fully automated, electric with overhead wires at 25 kv and has just two stations on its entire length. This masterpiece of con-

temporary engineering will have taken only seven years to complete.

The aerodynamically designed train units have a power car at each end and eight articulated coaches which can seat 386 passengers, 111 in first class, 275 in second; they are air-conditioned and have both buffet and dining facilities. Although the TGVs embody the latest advanced technology in their suspension, articulation, three independent systems of braking, electronic communication within the driving cabin and power collection from specially developed pantographs, French Railways avoided novel technology other than where it was absolutely essential. This kept costs down, speeded up the whole project and allowed the new trains to run on standard electrified lines, thus avoiding the necessity of building new lines into city centres as the Japanese had to do with their high-speed trains. The final cost will be nearly £900 million, which includes the 87 train sets (34 are currently in service), new stations and other ancillaries.

The French undertook this mammoth task as the old south-east route dating from the PLM railway of the 1850s was fast approaching saturation: its annual passenger total had leapt from 5.5 million in 1956 to 15 million in the late 1970s, with a projected 22 million by 1985, and it also carries and will continue to carry vast amounts of freight. Quadrupling of the old route was impractical for many reasons. The answer was a new passenger-only line which would allow high-speed running and yet be compatible with the rest of the network. The Sud-Est line with the TGVs was the result.

And it has met with success, carrying over one million passengers in its first

The French TGV (*Train à Grande Vitesse*) is the world's fastest train.

two months of service. The Mitterrand government is pro-railway and, encouraged by the Sud-Est/TGV performance, has given the go-ahead for a similar line from Paris to Tours serving the routes to Nantes and Bordeaux. And if the Channel Tunnel materializes, a TGV line to the Calais-Boulogne area would be a logical development.

Although the French have stolen the limelight, they are by no means alone in applying contemporary technology to their railways. In the foreword to the 1981/82 edition of *Jane's World Railways*, a major source of railway information, we learn that large-scale electrification of the most advanced kind in countries as diverse as Yugoslavia and Zimbabwe is either under way or at the advanced planning stage. In the USSR a further 4,000 miles will be "under the wires" by the end of 1985. China, where steam is still the main motive power, is forging ahead with electrification which it plans to extend to the bulk of its network by the turn of the century. South Africa, aware of its vulnerable oil supplies but with vast coal reserves, has forecast that within five years 80 per cent of its rail traffic will be electrified. Most of the trains on these lines will not be by any means high-speed, but in the last decade the design and sophistication of standard electric locomotives has advanced rapidly. The importance of this, plus the increasing role of electronics and microchips in rail operations, cannot be over-emphasized.

The Japanese "Bullet" trains were in the vanguard of new railway technology in the late 1950s when Japanese

"We are a nation of short memories"

(WINSTON CHURCHILL)



Medallion struck by the Goldsmiths and Silversmiths Company in January 1945 to commemorate the two "Battles of London" in 1940 and 1944. Packed in handsome presentation cases the medallions were sold on behalf of the Royal Air Force Benevolent Fund and have since become collector's items.

After 37 years since World War II is just a memory for many of us and a whole new generation cannot even remember.

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The Royal Air Force Benevolent Fund still helps those who served, their widows and dependants. Each year we are spending more than £3,000,000 and demands on us are increasing as age and infirmity overtake the survivors. Inflation too, imposes an increasing burden on our resources.

We need your help now and for the future. Please remember the Fund in your Will. We gladly give advice on legacies, bequests and covenants.

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Train systems abroad

Railways announced plans for a high-speed railway network, the first route of which, called the New Tokaido Line, would link Tokyo and Osaka (Japan's second city) via Yokohama, Nagoya and Kyoto, a distance of 321 miles in three hours 10 minutes, with speeds of up to 130 mph. At that time this was revolutionary not only because of the high speed but also because it involved building a new railway right in the heart of Tokyo and other cities.

Japan's system was almost entirely a narrow gauge (3 feet 6 inches) as against a standard gauge (4 feet 8½ inches) network planned for the new lines. This meant a totally new and non-compatible railway. And it went ahead. The first trains ran in October, 1964, the fast schedules were introduced a few months later, and the line was extended to Hakata in 1975.

The new network, known officially as the Shinkansen (it means simply "new main line") has now expanded to about 900 route miles. Two more routes extending north and west of Tokyo will be opened this month. More are under construction or in the advanced planning stage, including one with an under-sea tunnel from Honshu, the main island, to Hokkaido, the northern island.

The services provided by the Shinkansen are intensive with, for example, 18 expresses each way daily between Tokyo and Hakata and twice that number going only part of the way. The fastest trains linking the two cities leave hourly from 6am to 5pm every day taking only six hours 40 minutes for the 735 mile trip with six stops, a remarkable achievement. The streamlined trains (their outline plus their speed gave rise to the nickname "bullet") can carry between 1,300 and 1,400 passengers.

In Europe the first people to have built a new high-speed line were the Italians with their *direttissima* line between Florence and Rome. Plans for this route through difficult mountain terrain were originally drawn up in the late 1960s. The first section of about 76 miles from the outskirts of Rome to Citta della Pieve was opened in 1977 and the remainder, about 90 miles, is scheduled to be in operation in about 18 months' time. Due mainly to engineering problems, and other factors, the scheme is years behind and the final cost will be five to six times that originally budgeted. Although this is a high-speed line, the prime reason for its being built was again lack of capacity on the old route which will remain in full operation when the new line is completed.

The Italians have been experimenting with their own version of a tilting train, known as the Pendolino. A four-car electric unit using this technique has been built by Fiat and has been running with varying degrees of success on cross-country mainline routes. But no decision has as yet been taken about building a fleet of them.



The German Federal Railway's Trans-Europe Express; right, the Japanese "Bullets" carry over 1,300 passengers.

Sweden has entered the field by ordering three six-car, high-speed electric units for delivery in 1985. These will have the ability to tilt on severe curves and are a result of several years' operation of an experimental unit. They will travel at a maximum of 125 mph, reducing the time on the Stockholm-Gothenburg route, the busiest in the country, from four and a half hours to three hours 20 minutes for the 285 mile journey with seven stops. If these three units prove successful Swedish railways are likely to order up to 50 or more of them.

In Norway the state railway will introduce tilting coaches of a simpler design on the Oslo-Trondheim route later this year. The angle of tilt will be 8° and the lightweight aluminium coaches are of Norwegian-German construction. The initial order is for 30 to be hauled by conventional locomotives.

The German Federal Railway (Deutsche Bundesbahn or DB) decided some time ago that it was not interested in tilting trains, although it was keen on increasing overall speeds. This it has done by up-grading lines and by planning, and in one case starting to build, several new high-speed lines. Of these the one from Hanover to Würzburg is under construction although progress is slow, in part because of environmental considerations. The other two new lines will be Mannheim to Stuttgart and Rhine Valley. The latter has yet to be finalized but because of intensive traffic



on both banks of the Rhine is the more pressing.

Up-grading includes the easing out of curves, removal of level crossings and—here the Germans are in the vanguard—the introduction of sophisticated signalling using micro-chip technology. These are all aimed at allowing more Inter-City (DB like several other Continental railways have adopted the British Rail nomenclature) expresses to travel at 125-130 mph. DB along with West German electrical traction manufacturers have developed a new, comparatively lightweight but powerful electric locomotive capable of hauling eight- and 10-coach expresses at

speeds of 100 mph and more as well as heavy freight trains at 75 mph. Five of these have been built and they could be of major importance in the next year or two both in Germany and other neighbouring countries.

Of all the unorthodox passenger rolling stock on Europe's railways today the Talgo carriages of Spanish National Railways (RENFE) are among the most interesting. Designed as far back as the late 1940s, the Talgo is a light-weight articulated train of several units, each one about half the length of a standard railway carriage, with a low centre of gravity and unusual suspension giving comfortable riding on good track.

The first train of this type went into service in 1950 between Madrid and Hendaye on the French border—quite astonishing when one remembers that Spanish railways were still recovering from the devastation of the Civil War and much of the rolling stock was very old. Over the years the Talgo system has been much refined and there is now an extensive network in Spain as well as to Paris and Geneva. As the Spanish railway gauge is wider than that in the rest of western Europe, the axles of these international Talgos are telescopic and are altered with considerable speed at the Franco-Spanish frontier.

The newest Talgos, Mark III, have a

unique pendular tilting system permitting much higher speeds on curves without any passenger discomfort. Last summer a new overnight service of sleeping cars (plus a dining car and bar car) went into service between Madrid and Paris. It has cut two hours off the previous fastest time taking just under 13 hours for the 911 mile journey.

Across the Atlantic, VIA Rail Canada, which now operates all the medium- and long-distance passenger trains there, have ordered a series of high-speed trains for the busy Montreal-Toronto route, with plans to extend this to take in Quebec, Ottawa and even on to Windsor in the west of southern Ontario. Known as LRCs—Light, Rapid, Comfortable—these diesel-hauled trains are Canadian-designed and built by Bombardier in Montreal. They have been designed to incorporate active body tilting enabling them to negotiate curves at speed.

Although capable of faster operation the LRCs will be restricted to 95 mph until such time as the track is suitable for 125 mph running. But like the APT they have had trouble with the tilting mechanism and their full introduction into service has had to be postponed. VIA are hopeful, however, that they will soon be in full squadron service.

South of the 49th parallel financially hard-pressed Amtrak in the USA is progressively upgrading the New York and Boston to Washington route with its Metroliner service. The fastest services recently introduced now take just under three hours from New York to Washington, with two stops en route, averaging 75 mph—excellent by US railway standards although comparatively slow by European. As the track is improved and electrification proceeds towards Boston Amtrak plan a high-speed (up to 120 mph), high-frequency service along this 460 mile corridor.

In Australia the State Rail Authority (SRA) of New South Wales has taken delivery of the first of its Inter-City XPT trains, based on and looking remarkably like British Rail's HSTs. Although it has reached just over 113 mph on a trial run and its diesel engine is geared for regular 100 mph working, its top speed—largely for reasons of track condition—will be around 87 mph, which is way above the normal "fast" running of expresses in Australia. The coaches of the XPT are 4 feet longer than BR's Mark 3 carriages on which they are based but carry the same number of passengers, 72, in second-class lay-out. SRA hopes to build a small fleet of these for services from Sydney to outlying cities.

The future for railways through much of the world looks good—and that includes high-speed passenger trains. The success of our own HSTs, the French TGVs, the Japanese Shinkansen expresses and similar developments has proved that there is a healthy market for this type of rail travel, if it is economically priced. And they can compete with both road and air services even allowing for the individual convenience of the former and the speed of the latter. ●

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London's bridges by Edna Lumb 4: Archway Bridge



Archway Road was built during the early 19th century to avoid the steepness of Highgate Hill. After the collapse of a tunnel on its route an open road was constructed in its place, over which an elevated arch was built to carry Hornsey Lane. This was replaced in 1897 by an iron bridge designed by Sir Alexander Binnie.



UNTIL then it had been the horse in the field
or the rummelled lane, moving its glossed
thighs under some fair rider, or straining in
farm-chains at plough and wagon, or trotting
to parson's chaise: now horse and the coachman
have gone to the long grass, and from the
Squire's emptying stables roll this wheeled
astonishment swaying high among hedges, with
brass lamps blaring, to a beat not of hooves but
of panting iron; and we smell, as it passes, new
and mysterious oils, and see the valley floating
across its windows, as our world's first Daimler,
fronted by dimpled silver, and royal as a
roundabout getting up speed, breaks at last the
tight harness of our days' short distance
and the halter of a
thousand years.

Laurie Lee

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THE COUNTIES

Melvyn Bragg's

CUMBRIA

Photographs by Ian Howes



For most people Cumbria is the "Lake District" and, indeed, for more than 200 years travellers, poets, visitors and residents have glowingly reviewed this spectacular landscape soaring peacefully above the sea of troubles in the north-west plain. For this is also border country, centuries of pillage and vengeance; and, along the coastal strip, a cicatrice of the once exuberant and brutal entrepreneurial Victorian heavy industry is proof to yet another place. Beauty, war and mining—three massive pillars dominate the history and present face of Cumbria, and yet in my opinion nothing so characterizes the area as the work-a-day farms, particularly the hill farms, which bind together the heartland of the place with an extraordinary tenacity.

In a sense, to call it the Lake District is to do an injustice to its finest feature—the hills, or fells as they are called locally. These hump-backed, bare uplands are among the oldest mountain ranges in the world. For over 500 million years the geological fantasia which

Derwentwater, with its wooded shoreline, is the widest of Cumbria's lakes.

included vast volcanic eras, times of desert and ice, Olympian land shifts and furies of resettlement formed and reformed this involuted landscape. The lakes came later. They could go comparatively soon; silt builds up ceaselessly. But the hills, you feel—and this is the essential element in the allure of Cumbria—will stretch into the future as far as they reach back into the past.

It is the complication and the varying proportions of the place within the human scale which make it so singular. Coleridge was the first to point this out, and since then all of us who have walked there have consciously and unconsciously subscribed to the same insight. For it seems such a little spot, in a way. Runners run through it in a day and a night: Josh Naylor, the king of fell runners, manages to pound up 20 or 30 peaks in a few hours.

Whizz along the valleys in a car and you can take in most of the big lakes between sun-up and opening time. You

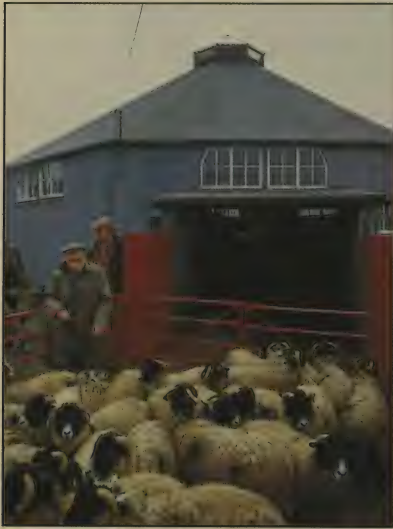
would miss a lot. For the only way to see it as it deserves to be seen is to amble—to follow the sheep tracks or the way drawn out by Wainwright whose hand-written guides are both folklore and functional—and as you amble, to pause, frequently. For the hills are so close packed, the lakes so different, the valleys so particular, that if you are at all sensitive to variety, the richness of it will seep into and then saturate your senses.

The weather, too, will rarely hold still for more than a few minutes and, indeed, as Turner and other lesser artists show dramatically, it has the quality of being in several conditions at the same time: you can have sun direct on Derwentwater, cloud to the west on Catbells, a fuming storm beyond the tip of the lake in Borrowdale, and over Watendlath in the east silvery strokes of light as clear as the lines on a sun dial. The ambling itself can be easy—up Skiddaw or Gable, around Rydal or by

Ullswater—but, once again, the variety can be sudden. For inside those quiet humps are steepes and screes which continue to claim victims every year. It is both docile and dramatic.

Just as the other side to the embossed intricacy of the apparently small place is the limitless grandeur you can feel high-mounted on a fell looking over a sea of peaks, so the dark side of those easy walks is only a few feet from your safe path. Rock-climbing began in this district almost 150 years ago, and still the valleys ring to the peals of ironmongery as hard-muscled young men from the northern cities batten to the rock face and seek to pick out a saving hold.

It is a fortress, this central massif, and inside its natural barriers are scattered the remains of conquerors and conquered. Although much smaller than Stonehenge, the stones at Castlerigg near Keswick have a much more lonely mystery about them. The circle stands in full view of dozens of hill-tops, as plain as an arena built to serve the seven hills of Rome—but why? ➤➤



Cumbria

The even earlier Bronze Age circles—of which, again, there are several, mostly down in the Ulverston area—also stand bare of explanation, mockingly secure, telling no stories of those who laboured to construct them. Up in the Langdales, though, at Pike o' Stickle, you can touch the first real entry point of man in this area; you can even, still, find the instrument with which he hacked his way into the history of the place—the slate axe, quarried here, refined with the sand on the coast, so sharp it can still fell a forest and so useful that it was used by Cumbrians at the Battle of Hastings, approximately 6,000 years after it had been perfected on these volcanic hills.

The Romans came, of course, and their most lasting impression on the Lake District natural fortress was a for-

truss of their own—at the top of Hardknott Pass, poised there on the heights like the imperial eagle itself ready to swoop down on the constantly discontented inhabitants. The Romans left no trace in language or place-name; the Britons who had been there before re-emerged after centuries of centuries to merge with the Norsemen in what seems a reasonably amicable marriage—one which bred the dialect and character of the district so resolutely that the paternity is still everywhere apparent.

Once again Cumbria was lucky: the Bewcastle Cross and the Gosforth Cross are quite superb examples of the art of the Anglian and Norse periods, and to decipher them is to decode a cultural portrait of those warrior-farmers. Castles from the Normans, who never, legend claims, overran the independent centre of Cumbria, began

and rebuilt at Kendal, Cockermouth, Penrith, Egremont are all about the entrances to the place. And there are the churches, above all the Cistercian monasteries, most richly remaining at Barrow in the blood sandstone which softens so much of the building, and which in its gaunt ruins still emits feelings of that godly and profitable life which captured the soul of the Cumbrian and brought cultivation to many an isolated valley.

It has been in effect, though, a place on its own since the Norsemen came with their language which became and remains our dialect. Go to the Horse Fair at Wigton, the Shepherd's Meet in Wasdale, the Hound Trails all over the countryside and you will hear words more easily understood by Norwegians. Most Cumbrian names, mine included, are Norse; the names of all the natural

features from fell to stann (stone) are Norse; and the hill farmers work the same dour land with the same independence so admired by Wordsworth of the old Norse statesmen at Hawkshead.

Wordsworth is everywhere. The particularities of his poetry graph out so many spots—the Yew Trees in Lorton Vale, Giararamara's caves, Ullswater's daffodils, Michael's sheepfold—that you can take a journey through the countryside which is also a journey through his poetry. But his magnificence in insisting, in his work, on the symbiotic relationship between mankind and nature gave nature itself a new dimension for thoughtful observers, and since then both literature and life have been enhanced. Around Dove Cottage in Grasmere, in Cockermouth where he was born, or in the enchanting village of Hawkshead where he gained an educa-

tion in sense and sensibility, you can be present still at what was the first spinning of that revolutionary weave of poetry and philosophy.

At school I received three collections of Wordsworth's poems as prizes over the years. We know our loyalties in Cumbria. I was born a few miles to the north of the lakes and at first the rim line of northern fells seemed like a vision, some secret Xanadu, rather intimidating. School trips and choir trips in plush, musty buses were the first infiltrations and there were crowded voyages up Ullswater and down Windermere trying not to be seasick, group rambles with the Anglian Young People's Association, and later longer explorations with the youth hostels always open at 5 pm. I left when I was 20 and returned about a decade later—to the northern fells where the plain villages and the lack of

lakes provide no encouragement for the general visitor and much selfish but most agreeable relief for those of us who live there. It is there, now, that I learn about a place I had taken so much for granted, read poets other than Wordsworth, go to see the hundreds of prints and paintings done of the place, make a date with the sports meetings and shows famously at Ambleside and Grasmere, but even more entertainingly in the smaller villages where Cumberland and Westmorland wrestlers in long-johns and embroidered bathing trunks engage in ancient grappling, where fell runners rip to the top of crags and cascade down like a slither of snow, and where the men with the hound dogs wait for the scent-layers to come in from their 10 mile circuit which the hounds will follow as the bookies shout the odds.

Nearer to me, though, in the early

days, were the two other parts of Cumbria, one by birth—the industrial coast—the other by geography—Carlisle. The town in which I was born, Wigton, is in the magnetic field of Carlisle, a border city and capital of a rich and richly fought-over plain; to the west the mining towns of Maryport, Workington and Whitehaven were where my father's family worked in the pits.

The castle has been cut off from Carlisle now by a road which is probably efficient but leaves that splendid pile as gasping for its element as a pike on a river bank. When the road from the gates led directly into the old city, soon to reach the medieval cathedral and the equally old town hall, the place had a real feeling of its past. Here Bonnie Prince Charlie got on his white horse and entered the English city with his 100 pipers before him. In that castle kings of

England and Scotland were crowned and parliaments convened. Men were hanged there for war and forgery; the heads of its defenders were stuck on the spikes on its walls; and ballads came along the high and low roads leading north to the old enemy, North past the wall, called after Hadrian, begun by Agricola, a stupendous barrier of stone and ditch and castle thrown across the waist of Britain; even now, walking along the reconstituted monument, the power of that imperial gesture can be felt.

The mining towns have taken a beating and they show the signs of it. There was a time, towards the end of the 19th century, when Whitehaven was one of the leading ports in



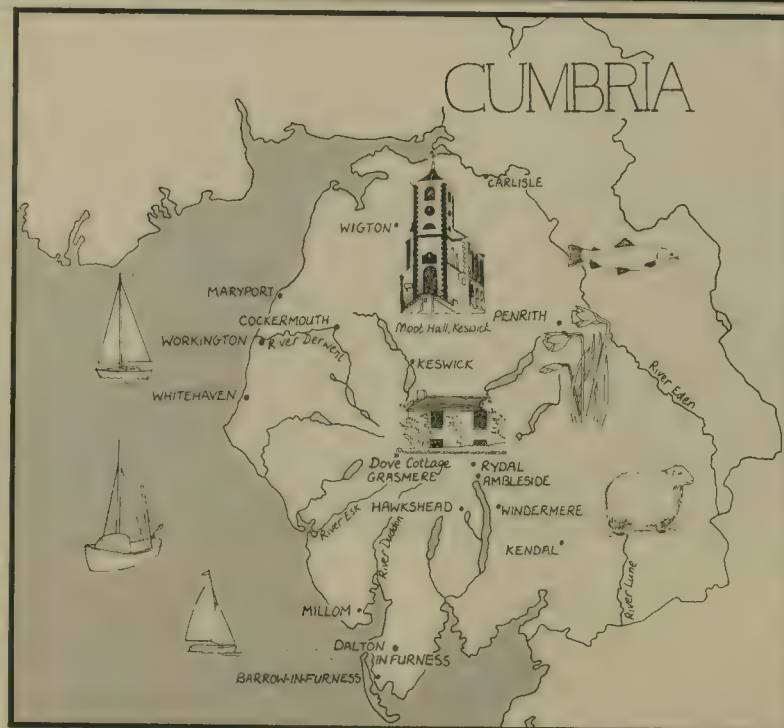


Cumbria

the land, when Humphrey Davey came to west Cumberland to continue his work, when discoveries in steel-making were made promising eternal riches for this remote, mineral-riddled area. Coal shafts went out under the Solway, men from Cornwall's closing tin mines came to work the iron ore, the Irish came over as they have done for 6,000 years to work on the mainland they had split away from; the place was revved up and ready to go. It went down. But still in the grid-precision squares of Whitehaven and the attractively solid streets of Maryport, which hump over to the harbour which Lowry drew so lovingly, you know that there was a time . . . Hard times now though, with the irony of atomic energy replacing the closed coal mines, the disused ore shafts, the perilous steel works.

The people in those coastal towns were largely drawn from the fells and still the same interests and sports hinge them together. Still the whippets and ferrets, the poachers and fishermen, the men with dogs and the men with guns step out of their back doors into the powerful seduction of the hills and the lakes. And the area now sees itself clearly, wants to keep what is good: volunteer wardens clean up the popular walks; the professionals mend the paths; we amateurs make our children stuff their crisp bags in their pockets.

There is a fairy-tale aspect—not for nothing did Beatrix Potter invent her characters up here—and at the right time of year the lakeland towns and villages have an unperturbed serenity



which taunts progress. Yet the visitors themselves have represented progress since the early 18th century when the English upper-middle classes took to their own backyard and the new turnpikes took their new coaches up into Defoe's "dreadful and horrid" wilderness of the north-west. Genteel terror was the first inducement to these parts and the printmakers and reporters laid on the horrors with all the greasepaint of circus clowns. That, too, was a fairy tale, even Wordsworth's pantheism has its fairy aspect, and the sites in Cumbria which any dutiful visitor must see—

Sawrey, Dove Cottage, the Abbot Hall Museum at Kendal, the Brockhole centre on Windermere—have, too, their rather unreal dimension. Like the over-grand 19th-century mansions on the southern lakes, like the sometimes over-twee folksiness of the shops, there is something about the place which makes the unreal gesture seem appropriate: and so fantasy and folly seem set in.

Those who keep the place on the ground are the hill farmers. Around me in the hamlet in which I live are men and women whose constant and ever absorbing occupation is with the land,

A hill farm at Langdale, with the indiginous Herdwick sheep in the foreground.



Cumbria

Area

1,701,455 acres

Population

483,427

Main towns

Carlisle, Barrow, Kendal, Workington, Whitehaven

Main industries

Tourism, agriculture, textiles, chemicals, plastics, biscuits

what it gives and what feeds off it. They know that the primal wilderness still exists: they plough it down every year. They know the basic fact of existence: the lambs freeze solid in the snow. They know the strength and weakness of their own lives: the markets and the weather test their knowledge and endurance every week. It is there in the hill farms that the truest life of Cumbria goes on, among men whose daily work takes them to the tops where they see around them the shape 500 million years have made and know how hard it is to hold what they have ●



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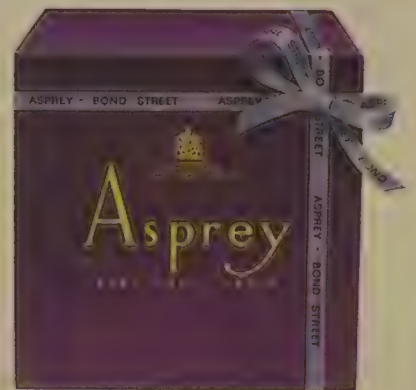
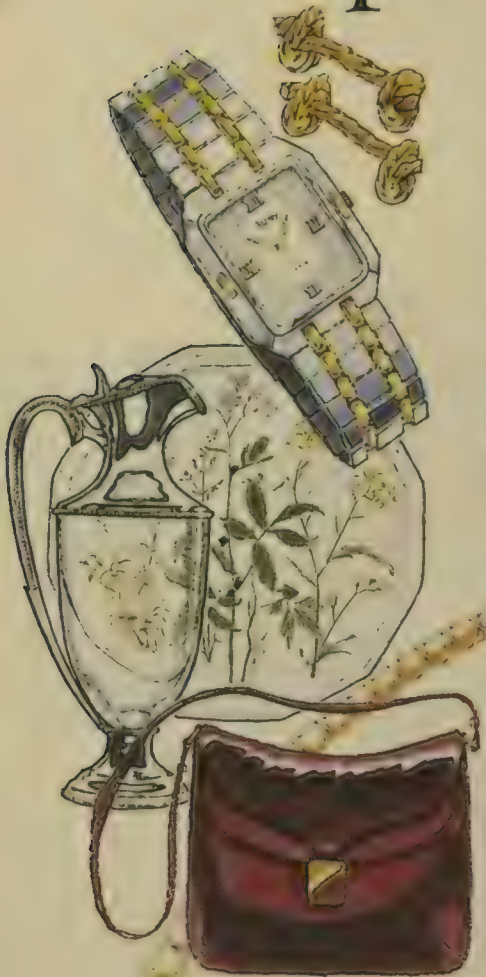
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In defence of fashion

by Prudence Glynn

Many women are bewildered by the apparent anarchy of modern fashion, and the British fashion industry is itself in a state of chaos. Nevertheless fashion is important, as the author explains. Photographer Clive Boursnell went on to the streets of London to record what the women about town are wearing.



Anybody walking down Bond Street in London, Fifth Avenue in New York or the Rue de Rivoli in Paris this spring could be forgiven for thinking that fashion is playing a cruel trick on women.

Half the population, regardless of age or width of beam, appears to be dressed as for a low-budget film of *Mutiny on the Bounty* in knickerbockers, frilled shirts and tatters of uniform from two centuries ago. The other half is battling on gamely in safe (boring) clothes: pleated skirts which enlarge the hips tens of centimetres, velvet blazers and headscarves, useful for concealing the fact that many women now have not the faintest idea what to do with their hair.

There is no harmony, order or proportion in fashion today and it comes as no surprise that stores in a major shopping venue such as Oxford Street seem to be holding a perpetual sale, that some of our best designers have gone into liquidation and, most important of all, that out in the market place there are thousands of women disaffected with, alienated from and disappointed by something which I consider an intrinsic part of a civilized life.

Part of the alienation of customers has been caused by too many column inches being devoted to admonition and too few to interpretation. With all the old guidelines smashed it is small wonder that women are confused or even frightened by the apparent anarchy of modern fashion. However, I retain the theory that fashion is important to the human psyche. It may be *ersatz* or *echt*, represent the id or the libido, but dress is the instant communicator of mankind: sight travels faster than sound. What matters is to read the message correctly. So this article is a defence of fashion.

The American industry has ➡





In defence of fashion

been revived by the fact that Mrs Nancy Reagan never wears the same dress twice in the same company and has had two bedrooms in the White House converted into walk-in wardrobes. Before everyone writes to the Editor of *The Illustrated London News* signing their letters "Disgusted", let me explain why this is relevant. Mrs Reagan's clothes are perfectly correct for her position, for they are the clothes of power and authority. What she has done is to restore national confidence in and encourage spending on one of America's most important industries. Fashion is a massive employer, particularly of female labour, a huge retail commitment, the stuff of hot gossip (which sells papers). Psychologically Mrs Reagan has liberated women to wear what they *want* to wear and what their men want them to wear.

Many I know would judge otherwise and castigate an apparent extravagance in monetary terms, or conservationist terms, or humanitarian terms, or just good old prissy Puritan terms, saying that fashion is wicked nonsense. But fashion has learnt to live with being labelled wicked nonsense for a long time. It was in the 11th century that the first constructed garment, that is one with seams and fastenings as opposed to a draped length of cloth forming a kilt, plaid, toga, chiton or chasuble, alerted the jealous eye of the Church. The State had already had plenty to say about who wore what in terms of colour (such as purple, reserved for the nobility because the dye came from an expensive fishy source), fabric (such as silk, the secret of which was stolen from the Chinese as a gift for a Roman tyrant) and fur which might be used for survival.

But with the arrival of the figure-outlining dress for women all hell was let loose. In a drawing dating from the mid 15th century Jean le Tavernier in illuminating Jean Mielot's *Miracles de Nostre Dame* for Philip the Good of France shows St Jerome, at that stage of his career still in a very *à la mode* ensemble and natty halo, being kind enough to remove a less well attired, indeed naked devil, who is sitting on the train of a young and beautiful girl obviously too dedicated to sexy fashion for anyone's good but her own and that of the fashion industry.

That picture really illustrates the power of dress: if fashion and allurements are not dangerous, subversive and liable to encourage an individual to think his own, not authority's, thoughts, why all the fuss? Five hundred years later the statements made by clothes still strike some as alarming. But is a skin-head or a girl with rags tied round her ankles or a punk hopping about in what the ancient world knew as stepping-chain necessarily going to mug you?

"I'll prosecute my intended theme. Nakedness is an odious thing of itself, *remedium amoris* (a cure for love)" wrote Robert Burton in *The Anatomy of Melancholy*, which devotes hectares of print to the subject of dress and looks and is thus an invaluable crib for those who want to be able to land somebody else with the responsibility of pointing out what many already know, which is that "the greatest provocations of lust are from our apparel".

Literature is scattered with allusions to dress of the most subtle or unsubtle type. The 19th-century French writers Flaubert and Gautier went over the top, some thought, in their exotic/erotic portrayal of their heroines' outfits. One spectacular little number in Flaubert's *Salammbô* consisted solely of a live snake.

But at a practical level, which means

you and I peering into our wardrobe this morning, late for work, the school run, a special date, a long-planned holiday, or with half an hour to pack to go to Hong Kong, what do we expect from fashion?

The original concepts of dress were based on survival, decency, comfort and status. But in a modern society none of these factors applies. A benign climate, central heating and changed social mores could in theory let us all go naked. What restrains us is the knowledge that man is far more interesting and exciting once he has altered by whatever means (dress being the most obvious) what nature has supplied. Insatiably curious and perpetually available for procreation, man is the only species on Earth prepared to go to dangerous lengths and to endure pain and mutilation, physical or mental, in order to remain sufficiently attractive to snare a mate and ensure the survival of his type.

All this might seem somewhat removed from the day-to-day business of selling fashion which is a complex and often frustrating occupation for designer, buyer and seller alike. In the past the power houses of Paris or Italy imposed a certain order on the sweet disorder of dress. Women were properly advised by staunch fashion editors on what was proper for the coming season in colours, skirt lengths, sleeve lengths, fabrics and accessories.

Thus, the unconfident at her first mayoral lunch could slip off the jacket that matched her neat dress and let the rest of the guests know that she shopped at Dior, Cresta or Harrods. Evenings were a little more difficult lest you might let slip a fraction too much décolletage in order to demonstrate that you were dressed by a household name. The simple answer was the mink—or near-miss mink—stole, even at the risk of its being trodden underfoot by hired staff or otherwise despoiled. But the basic line was there. However horrendous the out-

come, women were identified, bracketed, slotted into their peer group and ready to get on with the day.

The disillusionment began in the late 1960s. Having invested a *tranche* of the housekeeping or mortgaged next month's salary on the neat Courrèges "Chairperson" look, you turned up to find everyone else on the committee sweeping the ground in Laura Ashley self-sufficiency dresses. Cotton in December? Velvet in July? Gumboots with sprigged muslin? Blue jeans in the Chair or at the Ritz—where had the comforting rules gone? And all the magazines would say, not always with total conviction, was, "Do your own thing".

Thus began the long trek away from fashion, which has brought about the baleful state of the trade today. It was a trek too many were quite happy to make, it seems, and our once magnificent textile and manufacturing industry is now foundering. Exports are essential but they spring from a lively home market. The cause is part economic, part social, part historic and ultimately sad. So many women are missing so much rightful enjoyment.

We spend in this country more than any other nation on the education of fashion and textile designers. In America, talent is often sponsored directly by the garment manufacturing industry, which keeps a close eye on both glossy prizes (looking good in the annual report) and on the training of Indians as well as high-falutin' Chiefs; but in Britain the system is still far removed from the realities of life. That this country continues to produce some of the most gifted and original fashion designers in the world cannot be contested; what can be is the efficiency and possibly the motivation of their training for a livelihood. Having been closely associated with art college procedures I know how big a jump it is from the hot-house of the chic award ceremony to the

chilly winds which blow just north of Oxford Street, the heart of the wholesale garment industry. Too many youngsters simply have aspirations far beyond their ability.

On the other hand the lack of confidence in national talent by those in a position to foster it is legendary. A pretty prize, yes, a decent job at executive level, no. Designers are a necessary evil, but perhaps they can at least be used to make the tea.

For want of investment and confidence in our fashion design ability for the world market Britain stands in danger of being bypassed on the international buyer's already tight schedule. Timing is of the essence in dealing with overtired, overspent and oversaturated buyers of fashion goods. London is dirty and expensive, they say, though the theatre remains superb; but what really matters is that the groups who eventually comprise British fashion simply cannot come to a practical arrangement to show within a reasonable time space. It was just about all right for Balenciaga and Givenchy to hoist couture doyennes back to Paris three weeks after the main shows in the 50s. Now, if you have not got the whole shooting match together in three days, and been given financial help from the State for plane, train and hotel bills, you can forget it. Those buyers who do loyally support us come via private contacts and work with them, and the same goes for the powerful journalists whose words can make or break a season.

I would argue that the English make the most beautiful evening clothes in the world, because these are essentially of their world; enough remains of privileged life in this country—largely due to the monarchy—to give us an innate authority in dresses which are ravishingly seductive in their innocence and grandeur; and we can provide evening clothes at all prices. But a short, smart cocktail dress is another matter.

Few manufacturers have got round to studying the overseas market, unaided as they are by either government departments or trade bodies. Recently a group of up-market evening dress manufacturers went out to Japan, only to find that no wealthy, high-class Japanese woman goes out after six o'clock at night.

Following the collapse of the authoritative Paris statement there was a moment when Britain looked set to count in the international fashion scene. We have a countryside as inspiring to the colourist as that of Italy, and a certain Prudence Glynn suggested that textile designers take off to the Mull of Kintyre, there to absorb the exquisite hues of pebbles, hills, sand and sea and then weave them into our magnificent cloths on what remains of our looms—once the envy of the world—and then hand the cloth to our designers; but most of the designers, textile and silhouette, turned out to be working in Italy. Trash had given London fashion a bad name.

We had another chance when our off-beat conservationist and humanist



priorities (which went very well with the fact that on the whole English women have no care for dress) produced a look as ethnic as that of any tribe. Popular fashion had arrived.

But are women the dupes of fashion or willing victims?

"A sweet disorder in the dress Kindles in clothes a wantonness:

A lawn about the shoulders thrown Into a fine distraction:

An erring lace, which here and there

Enthralls the crimson stomacher:

A cuff neglectful, and thereby

Ribbands to flow confusedly:

A winning wave (deserving note)

In the tempestuous petticoat:

A careless shoe-string, in whose tie

I see a wild civility:

Do more bewitch me, than when Art

Is too precise in every part."

So wrote the 17th-century poet Robert Herrick, and if it has not already been done no doubt somebody is beavering away at a PhD on the quite extraordinary implications contained in dress—bondage allied to the innocent slut look? Certainly Robert Herrick would not have found favour with Mrs Reagan's set or got along with the *Chambre Syndicale de la Couture Parisienne*, a body headed by the grandest of the French couturiers and dedicated to precision in dress. Nor with the many contemporary commentators who view dress as not a sweet disorder but a downright mess, or with the potential purchasers who share that view.

While the distractingly handsome rock star Adam Ant, who is responsible for that *Mutiny on the Bounty* style so undistractingly unhandsome on so many women, can get away with something which looks as though it came from a long-lost trunk in a Shropshire attic, his gear is in fact all couture-made; and although it might make every out-of-work youngster feel that he, too, can look a hero, those whose livelihood

depends on the real business of keeping British fashion alive would prefer a return to the order of things in dress. Says John Packer, president of Reid and Taylor, who make some of the last threads of our great twist textile industry, "One thing Mrs Thatcher has done is to teach us to look in the mirror and to face up to realities." But how many women can or really want to?

For business survival, the concept is a sure one. But the problem with selling fashion has and always will be the amalgamation of realism with fantasy. The girl who works by day in a chain store in a neat uniform, or is in the sixth form, is quite likely to branch out by night into gold lamé pedal-pushers to go to the disco. Similarly, upper-crust wives if not asleep after their exertions on the hunting field or at the charity bazaar are liable to sport an entirely different identity by day and night.

The question always asked is where does fashion come from? Is it the fatuous requirement of a few spoiled persons; is it irrelevant to modern life; is it no more than a money-making machine operated by a group of pundits out to outdate your wardrobe every season; is it the genius of one designer who can make the people of the world want to look as he thinks they should; or does style spring, fully armed as Minerva, from the street?

The answer is as multiple as the question. Dress remains the immediate voice, the silent scream if you like, of the individual. Until the turn of the century fashion (as opposed to just covering) was reserved for those who could afford to pay for it, for although the invention of the sewing machine in the mid century had revolutionized garment manufacture style for the masses was still to come. So, too, was The Designer, of which genus Paul Poiret should be accounted the first, since he it was who supplied what had previously been the

prerogative of the private client to women he had never seen.

Social and economic conditions play a major part in determining fashion. Thus after the First World War, when hard times set in, the cinema was newly on hand to provide an escape from drab days and movie stars supplanted titled ladies as the arbiters of dress. After the Second World War came perhaps the most brilliant and also the most predictable *volte face* in fashion, Christian Dior's "New Look". After years of emancipation, Dior sensed that women were ready yet again for a submissive role. The vote won, the war won, now was the time for a halt in the sartorial gallop to equality. Back to the corset, back to the Little Woman in need of protection from the tired but re-enchanted heroes.

It must be argued that no designer, however brilliant, has been able to impose his ideas on the mass market unless that market, consciously or unconsciously, has been ready for it. Figures change, names change, Scherrer supplants Dior, Montana St Laurent, the one in the dress of power and authority, the other in the dress of imagination coupled to magnificence; Paris will always remain the melting pot.

What is emerging and will continue to emerge is the double-standard wardrobe. Thus, fashion for the foreseeable future will be based on Needs—to get a job, hold a job—and Musts, those expressions of individualism which placate the soul. Just what shape either will take is harder to say; at a guess business clothes for men and women will move closer to the American pattern, because ever since Sir Freddie Laker opened up America that is the life-style to sample and to emulate. On the other hand American leisure-time clothes (not to be confused with their sports clothes, which are superb) tend to be influenced greatly by Europe. So they will send us good fit and good value at all sizes and prices, and we will supply the romance and glamour of centuries of civilization.

The genii of Dior and his kind are now stoppered up in bottles created by companies which mostly do not care whether he raised the hemline 2 inches in the latest collection for customers who do not even know whether Rochas or Ricci are alive or dead. But is fashion doomed? John Carl Flügel in his book *The Psychology of Clothes* comes to the conclusion that everything points to the end of fashion at any minute. "Dress is after all destined to be but an episode in the history of humanity and man (and perhaps before him, woman) will one day go about his business secure in the control of his body and of his wider physical environment, disdaining the sartorial crutches on which he perilously supported himself during the earlier tottering stages of his march towards a higher culture."

Sartorial crutch my foot. With men returning to make-up and high heels and women to corsets Herr Flügel would appear to have missed the great truth about fashion: it is fun ●



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THE COUNTRY GENTLEMEN'S ASSOCIATION

The role of the Ombudsman

by Mary Medlicott

Fifteen years ago Britain's first Ombudsman started work. The author describes how the office has changed and developed during this period.

Mr X, a prisoner, obtained some cane from his prison workshop to make a model log cabin for his nephew. When he had finished it, it was wilfully destroyed by prison officers who maintained, despite what he said, that he had stolen the cane from the workshop. In fact, he had been given it by the workshop instructor. What could he do to get justice?

Mrs Y gave birth to a stillborn baby boy. Afterwards she and her husband maintained that but for appalling neglect at various times during her labour the boy might have survived. The midwifery sister and a pupil nurse disagreed in their description of events, and though the couple could have sought a remedy in the courts they did not wish to do so. Their main concern was to prevent similar tragedies happening to others. Was there any action they could take?

The British Ombudsman officially started work on April 1, 1967. The product of generous Labour Party promises in the 1964 general election, he was when he emerged from the creation process a markedly different being from the all-probing power who had originally been envisaged. Limitations both on the areas of government administrative activity he could investigate and on how the ordinary citizen could gain access to him meant he was hedged about with restrictions. Even the title he was given—Parliamentary Commissioner for Administration—was like a difficult elocution exercise.

The idea of the British Ombudsman had arisen from a number of different developments. Growing interest in foreign examples of such figures was combined with public anger at civil service misbehaviour in affairs like the Crichton Down case, where the government failed to act as promised in regard to land it no longer needed. Public outrage was also aroused by a number of mental hospital scandals. A series of official reports on ways of complaining in this country finally resulted in specific Ombudsman proposals, but not until the Labour Party came into power under Harold Wilson were these seriously taken up.

The idea had a stormy birth. One furore arose when the government announced the new Ombudsman's name and salary before the necessary legislation had gone through Parliament. Another, even bigger, greeted one late change proposed by the govern-

ment in the legislation. This threatened to immobilize the Ombudsman even before he began work by preventing him from scrutinizing discretionary decisions and, although it was subsequently modified, nothing could undo the sense of disappointment expressed by people like Quintin Hogg when he pronounced the whole thing a swindle. National newspapers took up the theme with headlines like "Ombudsboob—£8,600 for the Swordless Crusader".

Today the Ombudsman system in Britain is far closer than when it was created to the powerful force first envisaged. Since 1967 the weak-looking plant has branched out in several important directions and gradually spread roots in the country's life.

The current Ombudsman, Sir Cecil Clothier—Spike to his friends—is the first Parliamentary Commissioner for Administration to come from outside the Civil Service. His three predecessors were Whitehall men. The first Ombudsman, Sir Edmund Compton, had previously been Comptroller and Auditor-General, a post which proved an important moulding influence on the new Ombudsman office. The opportunity for moulding was great. According to Jean Horsham, one of Sir Cecil's two deputies and the only person still in the office who has been there since the beginning, the early period was one of "groping and hoping". Working methods had to be established from scratch. There was great uncertainty over how much work would come in—some 6,000 or 7,000 complaints a year were expected, but only 1,069 complaints were received in the first year.

Sir Alan Marre and Sir Idwal Pugh both carried on Compton's traditions. Under Sir Alan Marre the Court Line and invalid vehicle investigations put the Ombudsman back into the headlines. Sir Idwal Pugh, particularly in the last of his annual reports, spoke out about the need to look to the future in creating a simple and robust Ombudsman system.

However, as Sir Cecil delicately puts it, civil servants are "trained in reticence". He himself has felt much freer to publicize his services and in his reports of investigations to speak out clearly on his conclusions, whether these entail criticizing citizen or administration. His previous career was in the law, and becoming Ombudsman was, to him, like being struck by lightning.

"I was sitting in my office at the Inns



CAMERA PRESS

The current and fourth British Ombudsman, Sir Cecil Clothier, QC.

of Court one day at the end of July, 1978," he says, "when one of those eminent grey figures from Whitehall appeared in my office. I groaned to myself, convinced it was going to be one of those dreadful government inquiries and I would have to start on it right away and lose my summer holidays. Instead, after a certain amount of circumlocution, this figure gradually unfolded the proposition that I should become the Ombudsman."

Originating in Sweden nearly two centuries ago—the word means speaker for the people—the concept of the Ombudsman has spread throughout the world. Yet everywhere the sense prevails that the Ombudsman is one who intervenes between citizens and their government, making the impersonal machine of the administration meet the individual's demand for justice.

In Britain the job is far from straightforward. Sir Cecil likes to promote the idea of the Ombudsman as someone who explains the two sides to each other—citizen to administration and *vice versa*. However, because of the way the post was set up in Britain, the Ombudsman can do little for you if you do not approach him correctly, and if your complaint is not basically concerned with maladministration leading to injustice. If the complaint is to do with, for instance, personnel matters, quangos or nationalized industries, it falls outside his sphere. Furthermore, depending on the subject of your complaint, Sir Cecil may well not be the appropriate Ombudsman to consult.

Since 1973, whoever has been Parliamentary Commissioner has been the Health Commissioner, too. Sir Cecil, like his predecessors, wears both caps

with confidence although different types of work are involved by each. Health Service complaints are invariably more emotional and narrower in focus, usually concerning encounters which, by the time complaints are investigated, might have occurred some time ago.

Complaints on the parliamentary side are more to do with paperwork. Mainly involving central government departments, they range from VAT matters to footpath diversions, planning decisions to maternity benefits, road frontages to war pensions, and they usually involve some question of what is to happen next, say to an individual who, because of official errors in his tax assessments, has accumulated large arrears.

"Calling for papers" heralds the official start of an investigation by the Parliamentary Ombudsman. Beforehand the department concerned has the chance to comment and, if it wishes and is able to do so, to sort out the problem there and then. Even before this, however, yet another process occurs and here one important but confusing difference appears between the Parliamentary and Health Service Ombudsman services.

Church House, Great Smith Street, in the City of Westminster is the home of both the Parliamentary and Health Service Commissions. Only a few stones' throw from the Houses of Parliament, it is externally an anonymous building. Inside it is suitably grave. As Jean Horsham points out: "The Bishops are on one side, we're on the other." All letters that come in on the Ombudsman's side—some are addressed "Dear Omnibus Man", some come to the "Ombirdman"—go first

through a screening process. This not only divides them into their appropriate channels. Nor does it only decide whether the complaint is investigable, though this is the main part of the work. It is also a check that the approach has been made according to the rules. On the Health Service side these are simple: citizens can complain to the Ombudsman direct. On the Parliamentary side, however, complaints must have first gone through an MP.

In Britain the Ombudsman has considerable power *vis-à-vis* government Ministers. In any investigation, be it on a minor income tax matter or what should have happened to vast acres of land, the Ombudsman and his staff have the power to question anyone they need to see, however high or low.

Besides the power to question, the Ombudsman also has great powers in regard to documents. Furthermore he is backed up by a Parliamentary Select Committee which can, if it wishes, call up Ministers to quiz them not only on particular cases but on the wider questions of procedure these often raise.

The access problem is a recognized disincentive to potential Ombudsman users. It can also be irksome to MPs themselves, particularly those who make heavy use of the system. This has been particularly true since 1974 when the newest branch of the system, the local Ombudsmen, emerged. Formally known as the Local Commissioners for Administration, there are three of these in England. Wales and Scotland have their own arrangements and they are quite distinct from the local authority complaints officers some local authorities are now appointing. Chaired by Baroness Serota, they operate separately from the national Ombudsman, too, and the basic means of approaching them is through a local councillor.

"It's a recipe for confusion," says David Alton, Liberal MP for Liverpool Edge Hill. "People haven't stopped coming to me with local authority problems just because I've become an MP. You look for local councillors to send in their complaints and you end up with letters going here, there and everywhere." At the current level the local Ombudsman service in England receives over 2,000 complaints a year. It is a substantial extension to the overall Ombudsman system. However, people vary greatly in their opinions of its effectiveness. One Labour MP, John Tilley, says his impression is that fear of the local Ombudsmen, and hence their power, has substantially lessened recently. Nowadays the local authorities are more likely to respond with "a bureaucratic shrug of the shoulders". Another Labour MP, Frank Field, formerly chairman of the Child Poverty Action Group, disagrees. Unlike Tilley, he is a great fan of the Ombudsman system—he talks of "a Clothier success"—but he feels that where the big central government departments expect to be criticized, local officials are more worried by investigation. "Perhaps novelty is still the threat. But they seem to run much more scared."

Unlike the national Ombudsman, the local Ombudsmen have no teeth in Parliament and many people would like to see them getting far greater powers of enforcement. Baroness Serota, the Commission's chairman, conscious of the values of co-operation, is, however, more keen on getting their services better known. She says: "Mass publicity is not very effective. We're concentrating here on getting through to the agencies, citizens' advice bureaux and so on, and informing people of our services at the point where they need help."

Your Local Ombudsman, an information booklet produced by the Local Commission, won a Plain English prize last year. Baroness Serota was delighted. The number of uninvestigable matters listed in it is, though, off-putting.

Matters not within jurisdiction are the second major problem concerning the Ombudsman system in this country. And yet, it's because he is so convinced of the value and usefulness of the Ombudsman system that someone like Larry Gostin, legal director of Mind, the mental health campaign, expresses such concern about, for instance, that most gaping of holes in the Health Ombudsman's jurisdiction, the exclusion of clinical judgment. Larry Gostin has helped numerous people put forward complaints to the Health Commissioner but, as he suggests, most cases of real importance in this field involve in some way or another a clinical judgment taken. The main reason for their exclusion from the Ombudsman's powers is not hard to seek. "It is simply because the doctors don't like it," Dame Elizabeth Ackroyd of the Patients' Association forcefully points out.

The issue of clinical judgment has proved the hottest of potatoes in the continuing debate about the Ombudsman's role in this country. Ironically, however, it is a mark of the system's substantial successes that so many frustrated complainants as well as influential bodies would like the Ombudsman's powers extended to cover not only clinical judgment but other presently excluded matters—including complaints about the police.

The British Ombudsman system has been called rather scathingly "a Rolls-Royce system" and compared with one foreign Ombudsman's office which recently expressed concern that its investigations were now taking up to three days, it can certainly seem unduly grand. Investigations in this country can often take up to two years. Yet they are characterized by an extraordinary thoroughness and clarity which, when it comes to exposing the wider issues of procedure so often revealed by individual cases, is their supreme value. After all, although Sir Cecil Clothier has observed an urge for surrogate violence which sometimes comes upon the citizenry in their dealings with the Civil Service, there are several common reasons for people complaining to him. Apart from a desire for revenge, apology, explanation or compensation, they complain so that others will not have to suffer the same injustice.

The volcanoes of Venus

by Patrick Moore

Venus is named in honour of the Goddess of Love. It is certainly a beautiful object, far more brilliant than any other star or planet; when shining in the west after sunset or (as through much of the early part of 1982) in the east before dawn it cannot be mistaken, and at its best it can cast a perceptible shadow.

Though Venus is the closest natural body in the sky apart from the Moon, little was known about it before the age of space-probes because its surface is permanently hidden by its dense, cloudy atmosphere.

Many of the most important problems were solved in 1962 when Mariner 2, the first successful planetary probe, bypassed Venus at little over 20,000 miles and confirmed that the temperature on the surface is extremely high; the modern value is about 900°F. Research carried out both with probes and using Earth-based radar showed that the rotation period is long, amounting to 243 Earth-days, which is longer than the revolution period—a case unique in the Solar System. Moreover Venus rotates from east to west, which is opposite to the direction of the Earth's spin. If it were possible to see the Sun from the surface of Venus, sunrise would be in

the west and sunset in the east.

Subsequently, the Russians managed to soft-land two probes on the planet's surface, parachuting them down through the dense, hot atmosphere and obtaining two pictures showing a gloomy, rock-strewn landscape. However, the most startling results have come from the orbiting section of an American Pioneer vehicle which reached Venus in December, 1978, and was put into a closed path round the planet. Thanks to the radar equipment carried by Pioneer we now have an accurate chart of most of Venus's surface and, significantly, we know that there are active volcanoes.

There are two main upland areas, now named Aphrodite and Ishtar. Ishtar, the loftier of the two, is about the size of Australia and contains the highest peaks on the surface; the Maxwell Mountains, which tower to 35,000 feet. Adjoining Aphrodite, the second upland area, there is a huge rift valley far larger and deeper than anything on Earth. But most of Venus is covered by a huge, rolling plain; there are low-lying areas and there is evidence of large, shallow craters presumably of internal origin.

One area of special interest is called Beta Regio. It contains two objects, Rhea and Theia, which are shield volcanoes, made up from material ex-

truded from below the ground. In February, 1982, it was announced that both Rhea and Theia on Venus are active and there is a third area of active vulcanism at the edge of Aphrodite in a region known as the Scorpion's Tail.

The lowest part of the atmosphere of Venus has been described as superheated, corrosive smog. Above this layer come the clouds, making up a shell of high-velocity winds encircling the entire planet. The clouds are not like ours; they contain large quantities of sulphuric acid. As the acid droplets condense they fall towards the ground but evaporate even before they reach the bottom of the cloud layer (about 30 miles high), so that the deadly rain never reaches the surface of the planet. Above the cloud-layers comes a region of almost dead calm, but the uppermost parts of the atmosphere have a rotation period of only four days, so that the structure of the atmosphere is unusual.

In size and mass Venus and the Earth are almost perfect twins, so why are they so different in nature? The basic cause must be that Venus is more than 20 million miles closer to the Sun. It has always been thought that the surface never became cool enough for liquid water to form, so that as time went by the carbonates in the rocks were driven up, producing the carbon-dioxide at-

mosphere of today. If so, no life can have appeared on Venus. But recent analyses of the atmosphere, carried out from Pioneer, indicate that Venus once had oceans which no longer exist.

The planets, including the Earth, are believed to have been formed between 4,500 and 5,000 million years ago. Initially the Sun was less luminous than it is today and sent out only about 70 per cent as much heat. Therefore it seems that Venus and the Earth started to evolve along similar lines. The surface temperatures were moderate; water filled the low-lying basins; and since life on Earth began in the oceans there is no reason to assume that the same was not true of Venus. But as the years passed by in their millions the Sun became steadily more powerful. The Earth was sufficiently distant to avoid serious damage, but Venus was not. As the temperature rose the oceans boiled and evaporated, and all life was wiped out until eventually the planet was turned into today's furnace-like environment.

It is too early to tell whether or not this picture is correct, but current evidence does seem to be pointing that way. The only proof can come from analyses of material from Venus's surface. The automatic landings of two further Venera probes on the planet in March mark an encouraging further step.

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Waterford spreads the light



PHOTOGRAPHS BY BRIAN NASH

by Ursula Robertshaw

Say "a Paisley shawl", and one of those beautiful Indian-patterned cashmere wraps so popular in late Victorian times is immediately visualized. Say "a Battersea box" and a particular style of enamel-on-copper bijou is conjured up. Say "a Waterford bowl" and the world knows you are referring to an object of high quality glass, exquisitely cut and of superb craftsmanship. Waterford is one of those towns that has given its name to a particular craft product.

Glass was first made in the southern Irish town of Waterford in 1729, at a glasshouse on the river Suir near Gurteens, a few miles from the centre. It made flint glass and was run by John Head; but it lasted only eight years, dying when he did. Half a century later, in 1783, the Waterford factory began production, under the ownership of George and William Penrose and with a works manager and several craftsmen imported from Stourbridge. Its fame soon spread—so much so that if a piece of glass is of the 18th or early 19th century and looks, from its deep cutting, weightiness and general brilliance, as if it might be Irish, it is often called Waterford, though there is no certain

way of identifying antique Waterford except in the relatively few cases where the factory mark is present.

Irish glassmaking had been hampered since the 17th century by a series of swingeing import restrictions, taxes and duties imposed by the English Parliament. The Waterford factory flourished despite these impediments and its products steadily gained in prestige over the years; but by the third decade of the 19th century prosperity was beginning to fade and the imposition of a further import duty in 1825 was the beginning of the end, although Waterford survived until 1851. That was the year of the Great Exhibition in London and for it Waterford, as a kind of dying gesture, sent over one of its most elaborate products ever: "an *étagère* or ornamental stand for a banqueting table; consisting of 40 pieces of cut glass so fitted to each other as to require no connecting sockets of any other material. Quart and pint decanters, cut in hollow prisms. Centre vase, or bowl, on detached tripod stand. Vases with covers." Shortly after the Great Exhibition closed in October, 1851, all the machinery and contents of the Waterford works went under the hammer. The world thought sadly that it had seen the last of Waterford glass.

But 100 years later, in 1951, a small group of Irish businessmen opened a new Waterford Crystal factory, with 30 craftsmen recruited in Europe, particularly from that great glassmaking centre Czechoslovakia. These craftsmen trained young Irish apprentices and today the workforce is homegrown and local—and it numbers 2,800.

The new Waterford has over three decades won golden opinions and is seen as fit to stand proudly beside the antique glass. Each full lead crystal piece is still mouth-blown and hand-crafted throughout. Many of the classic motifs and cutting patterns are reproduced—notched edges, vertical flutes, scallops, deep diamonds, fan cuts, faceting—and many of the antique shapes, or derivations from them. And virtuoso cutting continues to be a Waterford thumbprint.

There are two basic types of cutting, wedge and flat. Wedge cutting is used for intricate work and can, when cut deeply, create prisms which scatter the light as diamonds do. Flat cutting is broad, smooth and without detail, but it is slow and costly for it requires a great depth of glass in the blank, and absolute perfection as no tiny bubbles or other blemishes can be "cut out". My own preference is for flat cutting, as it reveals

Above left: flat-cut champagne flute from the Sheila suite, £11.40; wedge-cut elliptical fruit bowl, £51.95. Above right: Victorian style table lamp, £184; candelabrum with lustres, £118.

the quality of the superb crystal; when there is too much elaborate cutting, as there is with some Czech glass, the inherent beauty of the material is masked.

Waterford has for some time produced some notable chandeliers—there are examples in the state apartments' drawing room in Dublin Castle, in the John F. Kennedy Center for the Performing Arts in Washington and in Westminster Abbey. They are now making a lighting range suitable for the ordinary home, rather than the mansion or public building; there are candelabra, ceiling fixtures, wall brackets, table lamps and candleholders, and prices are from about £39.

Waterford also recently produced a parallel to the 1851 *étagère*: a fountain, 6 feet high and 5 feet wide containing 3,033 individual pieces, with diamond- and fan-shaped wedge-cut bowls for the water and hundreds of flat-cut lustres hanging round the side. Despite a price of \$125,000 this *tour de force* was sold as soon as shown at Bloomingdale's ●



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Art in post-war France

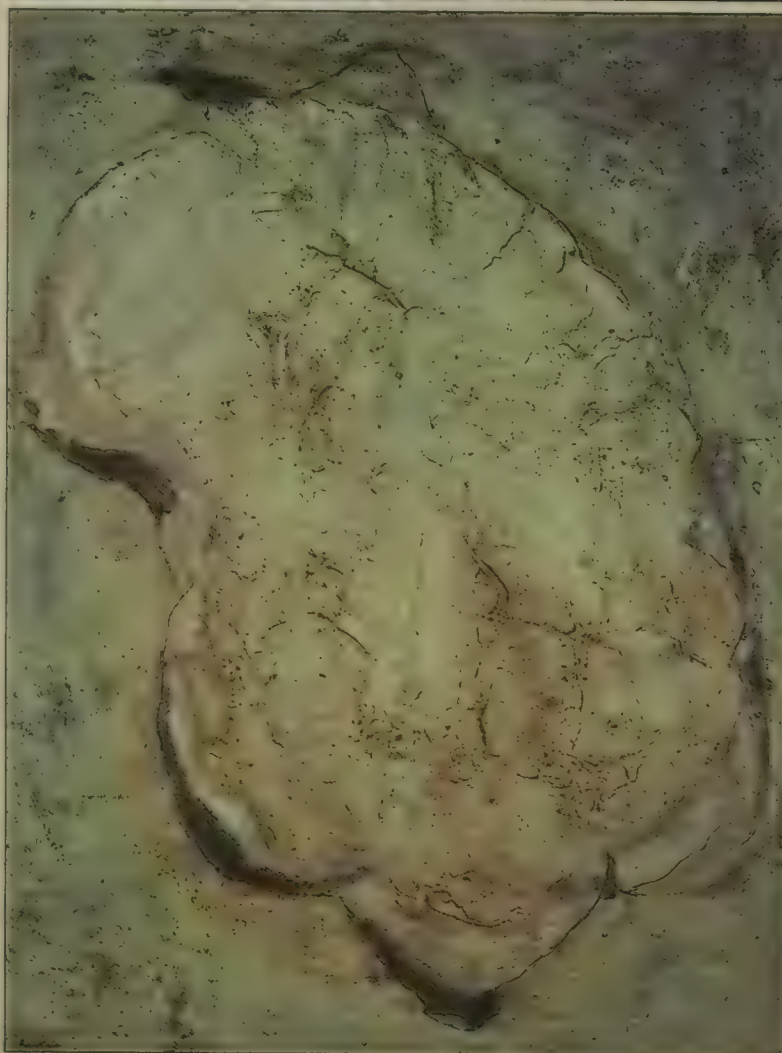
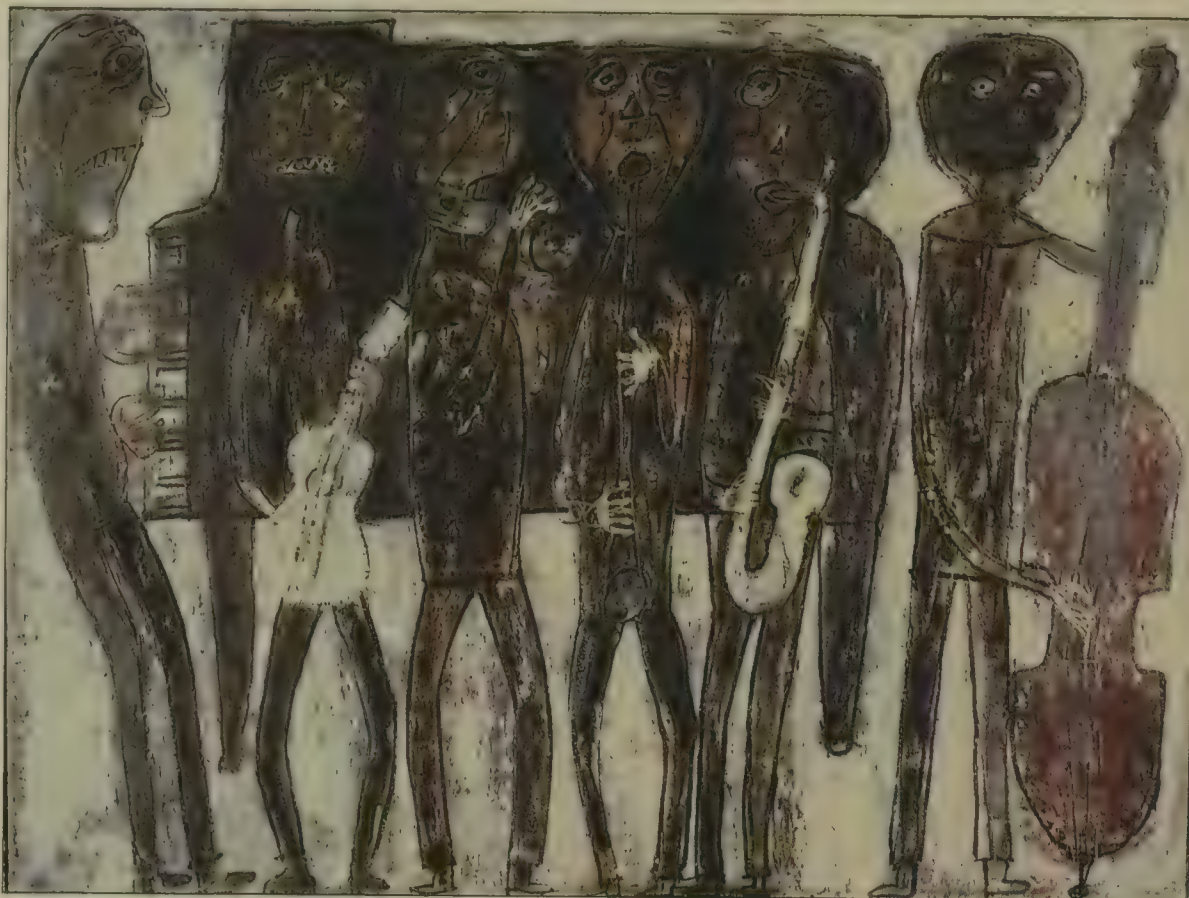
by Edward Lucie-Smith

"Aftermath" seems on the face of it rather an odd title for the inaugural exhibition at a new gallery, especially when that gallery forms part of the prestigious new arts centre at the Barbican, which has cost so much and to which such high hopes are now pinned. Clearly the word has been chosen to describe what the show contains, rather than the nature of the occasion. It takes a fresh look at what happened in French art in the decade immediately following the war. For historians of modern art this is a controversial period. Received Anglo-American wisdom now has it that this was the time in which an exhausted Ecole de Paris was overwhelmed by vital new art from America. After a brief interval of enthusiasm for the French *art informel* which seemed in some ways to parallel the Abstract Expressionist experiment, the reputation of Paris as a centre of innovation suddenly collapsed, and at the beginning of the 1960s quite a number of the reputations then being nurtured by French dealers and critics were suddenly swept under the table.

It is not surprising that efforts are now being made to reverse the verdict. A recent sign of the times was the Nicolas de Stael retrospective at the Tate. More significant, however, was a series of major shows at the Centre Pompidou. The first three of these were intended to demonstrate the importance of Paris as the major centre of innovation for the Modern Movement taken as a whole, and traced the links which joined Paris to Moscow and St Petersburg; Paris to New York; Paris to Berlin. A fourth exhibition, shown last year and entitled "Paris-Paris", traced the history of the Parisian *avant-garde* from 1937 to 1957. "Aftermath" is essentially a cut-down version of "Paris-Paris".

Some omissions are expected. The Centre Pompidou, with a great deal of space at its disposal, surrounded the works of art with much documentation designed to illuminate the whole period. This material has been pruned. At the Barbican is a show which concentrates on the actual works of art. Even so, the representation is not complete; whole sections have been shorn away. "Aftermath" does not hold the balance between abstraction and figuration as "Paris-Paris" attempted to do: its emphasis is strongly figurative. In fact its argument for a re-evaluation of what Paris produced during the period under review is quite ingenious. It puts forward the idea that the epoch has been condemned by people who were mesmerized by the wrong kind of art.

This thesis has particular impact because in the post-war years most of the new French painters who particularly interested non-French critics were ab-



La toute jeune fille, 1943, by Jean Fautrier; oil on cardboard, 91 by 73 cm. Top, *Jazz Band (Dirty Style Blues)*, 1944, by Jean Dubuffet; oil on canvas, 97 by 130 cm.

stractionists, and those who were not abstract—Fautrier is a case in point—were somehow assimilated to those who were. People talked about Fautrier's attitude towards his materials, his way of handling paint, far more than they did about the actual content of his pictures. The fact that the *Ôtages* were about something quite specific, and indeed quite sharply political—the betrayal of Frenchmen by Frenchmen—was somehow passed over in silence. Now we are being asked to look at French art of the post-war period in a totally different way, in terms of its content rather than its stylistic mannerisms.

Some things in the exhibition are hardly changed when one obediently dons this new pair of spectacles. This is especially true of the "great survivors" from the heroic epoch of modern art—Matisse, Braque, Picasso, Bonnard. Debate about their work and its meaning continues and each is rich enough in qualities never to have gone out of favour. For the public the Barbican clearly hopes to attract these inclusions are important—their presence will draw the public into a space which may indeed be very handsome in itself, but which is as yet unestablished on the competitive London exhibition scene.

It is the other sections of the show, however, which offer greater cause for thought and argument. It is useful, for example, to have the continuing vitality of the Surrealist Movement brought so forcefully to the attention. Artists like Roberto Matta and Wilfredo Lam, valued for their own sakes by discerning enthusiasts for modern art, are here sup-

plied with a context which makes their achievement easier to understand and assimilate.

Far more radical is the effect made by two other sections, which to my mind now form the very centre of the exhibition, containing as they do two sets of replies to the conditions created by the Second World War. In one of these sections most of the artists are familiar—but we are being asked to examine them in a different light.

In this section are collected all the artists who deliberately made art misshapen and barbarous, following in the footsteps of Dubuffet and his theory of "Art Brut", and finding, as he did, special virtue in the art of children and the art of the mad. The destruction and social disorder of the war years were echoed in these anguished works which often took a delight in a deliberately crude and inappropriate use of materials. Many of those involved in this tendency were what the Barbican catalogue describes as "marginal" artists—people who came to the creation of visual art through other forms of creative activity. Prime examples of this were the writers Antonin Artaud and Henri Michaux. Artaud lived always on the brink of madness and spent the years 1943-46 in a clinic at Rodez. Michaux produced automatic drawings under the influence of mescaline. The promoters of "Art Brut" must also have been influenced by less obvious things—their obsessive interest in graffiti, for instance, found much to feed on in a Paris shabby and physically neglected in the aftermath of war, and torn by rival political factions.

Dubuffet himself, and a number of other artists linked to him, did make an international impact in the post-war decade. Their message had a strong emotional charge but at the same time was relatively unspecific—the theory of "Art Brut" allowed room for a number of different interpretations. Underlying the willed crudity of Dubuffet's own work lay a very French sense of elegance, which subtly transformed apparent clumsiness into its opposite. Dubuffet benefited from the precise historical moment at which he came to prominence, and he benefits again now. One effect of the war was something wholly unexpected—an international consecration of the *avant-garde* in direct reaction to the Nazis' hatred of it. In the 50s the various major museums of modern art began to enjoy a quite special position as temples of culture—the shrines of a new religion. The Barbican, which has been so long a-building, is a belated product of this impulse, and Dubuffet and those grouped with him make rough-hewn fetish-objects which are an appropriate foil to the bland sleekness of the architecture.

There was another kind of French post-war art which could not be exported so readily to England and the United States. This was the Social Realism linked to the national Communist Party, then under the leadership of

Maurice Thorez and in its most rigidly Stalinist phase. True, some notice had to be taken when established older masters turned towards this mode. Critics in the English-speaking world were aware of Léger's great series *Les Constructeurs* (which they excused by noting the kinship to Poussin); and they also knew about the propagandist pictures then being produced by Picasso, such as the notorious *Massacre en Corée*. But less well established artists were virtually ignored by foreign critics. No attention was paid to the work of artists like Boris Taslitzky and André Fougeron, who had affinities with the Soviet tractor school on the one hand, and to Renato Guttuso on the other. It must be said that even now the work of this group of painters is hard to take. It has a harshly doctrinaire quality, an indifference to the nuances of political light and shade which remain unsympathetic. Yet without it one's vision of the period remains incomplete. It is Fougeron and Taslitzky who provide a context for the *misérabilisme* of post-war Giacometti and of Gromaire and Gruber. Giacometti is the one artist who has triumphantly survived the devaluation of the whole post-war French school.

Is this exhibition likely to restore its reputation? Certainly it makes a much fresher impact than most people would have prophesied when the project was first put forward. The kinds of art the organizers have chosen to emphasize are those which are once more coming into prominence in the 1980s. Dubuffet's frenzied rejection of traditional elegance has surfaced afresh in the work of the group of German and American Neo-Expressionists who are currently the darlings of the leading New York dealers in contemporary art. The Barbican's first show is therefore likely to prove a kind of milestone for English critics.

It is therefore, perhaps, a bit ungrateful to wonder about the future policy envisaged for this splendid new space—which is nevertheless splendid, like the rest of the centre to which it belongs, in a curiously antediluvian way. Does the Barbican Art Gallery have the budget to repeat this kind of enterprise more or less indefinitely? If it does not, what is its role to be? "Aftermath" is an exhibition which could equally well have been seen at the Hayward, the Tate Gallery or in the main galleries at the Royal Academy. A trimmed-down version would not have seemed too implausible at Riverside Studios, not to mention the Museum of Modern Art in Oxford and several major provincial galleries.

Perhaps the one really objectionable aspect of "Aftermath" is the fact that it seems curiously irrelevant to its context. If the Barbican has any special role it is to reflect the City of London's commitment to the fine arts, and its conviction that the arts and trade are compatible partners. There are many ways in which the Barbican art gallery could put that message across, but it has not attempted to do so in this inaugural show.



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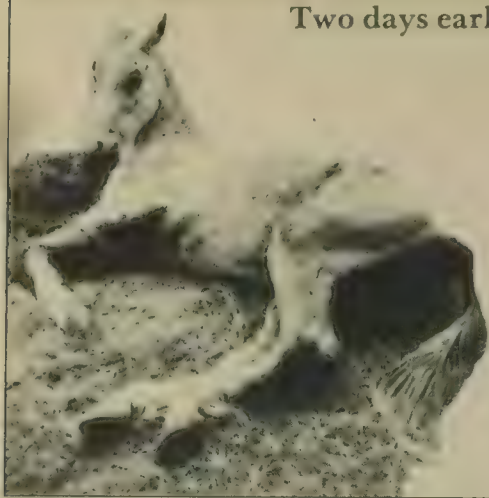
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ARCHAEOLOGY 2980

Further excavations at Wroxeter

by Philip Barker

The author, who is staff tutor in archaeology in the department of extramural studies at the University of Birmingham, discusses further the excavations at Wroxeter and his findings about the last years of the Roman city.

Work over 16 seasons on the area of *insula* 5 of the city of Wroxeter which lay north and east of the public baths has produced a mass of evidence for the period between the demolition of the great basilica, which was part of the baths complex, and the final abandonment of this part of the city.

While the baths were in use they were entered through the basilica, an aisled hall, which formed a vast anteroom. The date of the abandonment of the bath-block is not yet certain but appears to have been about AD 300, and it is likely that the basilica would have fallen out of use as a public building at the same time. It is now clear that the basilica was demolished in stages; the fragment known as the Old Work still stands.

The evidence from the excavations suggests that the roof of the nave went first, since a thin layer of soil had developed on the nave floor but not on the aisle floors. The excavation has not yet reached the basilica floor everywhere, but it is apparent that post-hole and wattle-and-daub structures were built on the basilica floor.

At one time, perhaps towards the end of the fourth century or the beginning of the fifth, all the comparatively flimsy timber buildings that stood within the basilica were demolished and the site was cleared. Hundreds of tons of rubble from nearby stone buildings were brought on to the site and laid as platforms for the erection of massive timber buildings founded on sill-beams laid directly on the rubble platforms.

Until a few seasons ago it was thought that this drastic rebuilding of the basilican area was a single operation, but we now believe that there were at least two periods of timber-framed buildings, the evidence for the earlier period having been all but swallowed up in the alterations to the rubble platforms for the latest development.

The earlier of these two final phases included the building of a planked sidewalk on the site of the old portico, and the laying of comparatively small spreads of rubble within the area of the demolished basilica. However, the last great rebuilding swept away the portico sidewalk and the buildings within the nave and north aisle and saw the construction of a large winged structure, with a central southern portico of timber founded on two large fragments of

masonry from the basilican colonnade. This new building extended over the northern portico up to the edge of the east-west street. Between it and the adjacent building there seems to have been a wide gate founded on the only two deep post-holes discovered over the whole site at this period. At the same time a series of lean-to buildings, each some 5 metres long, was built against the still-standing southern wall of the basilica.

The street running east-west between the baths *insula* and *insula* 2 (to the north) underwent a remarkable transformation in the last period reorganization. Earlier it had been a normal Roman city street, built chiefly of cobbles.

Late in the occupation a long stretch of the cobbled street was completely dug out and replaced to a depth of 30-40 cm with carefully tipped layers of sifted rubble, gravel and topsoil. From now on the street could be used only by pedestrians, since the level of the sifted material was lower than the cobbled street at either end. All the evidence points to this area now being roofed over to form something very much like a shopping arcade. At the western end, between it and the Watling Street, lay a small building similar to a guard-room with access to the "gravel street" restricted to the width of a narrow path. At a later stage small sheds or booths encroached on to the street from the south and there was evidence that the northern half was then planked. A steelyard weight on the floor of the guard-room reinforced the notion that the street had developed a small market.

The portico area east of the "gravel street" had had a wattle-and-daub building constructed on it after the demolition of the portico but subsequently, when this building had in turn been destroyed, more than a dozen successive hearths were constructed out of tiles and rubble.

The precinct enclosed between the eastern end wall of the basilica and the north-south street contained a sequence of large barn-like buildings, presumably store-rooms contemporaneous with the final periods of occupation of the basilican area.

Between the eastern precinct wall and the north-south street lay a strip of land 10 metres wide. On this narrow strip a sequence of small industrial buildings or workshops had been constructed. So far four have been excavated. They were



elongated, slightly bow-sided in plan, and made of posts and wattle-and-daub.

One result of the total excavation of the basilican area is the recovery of many thousands of animal bones. These are now being studied for the light they will throw on the economy of the city and the agriculture of its hinterland.

Among this vast quantity of animal bones was a number of fragments of human skulls, though there were no other parts of the human skeleton and the skulls cannot therefore have come from disturbed burials. In addition, many of the fragments had yellowish, greasy surfaces. Scientific examination of these surfaces shows that the skulls had been imtersed or anointed in a yellowish vegetable oil containing linoleic acid. A number of the skulls had sword or knife cuts at their bases and one had knife cuts on the hair-line of the forehead, which strongly suggests scalping. The inescapable conclusion is that the heads had been detached from their bodies, the flesh removed and the skulls treated with oil, presumably so that they could be preserved and perhaps displayed as relics or trophies.

There is evidence from an earlier excavation (Kenyon, 1940) which has been re-examined that for nine periods, during and beyond the life of the basilica as a public building, the extreme east end of the nave was an area of special significance, either being floored differently, or having a raised floor, or (at a very late stage) being enclosed by a building. The special significance of this area seems to have persisted even after this building was demolished.

Also from the rubble and mortar platforms which make up the foundations for the timber buildings of the last phase came a remarkable series of more than 35 plaster eyes, that is fragments of plaster from the walls of the ruined buildings which have been cut, some skilfully, some crudely, into eye shapes, emphasizing the pupil and the tearduct.

These plaster eyes are made more significant by the discovery in 1967 of a pair of eyes in sheet gold found by workmen trenching the basilican area to locate the east-west road. This rare find is identified as an *ex-voto*, offered by someone with an eye complaint, and paralleled in gold no nearer than the Temple of Artemis at Ephesus in the mid sixth century BC.

Our plaster eyes are altogether cruder, but their sheer quantity suggests that there may have been a cult centre specializing in eye-healing at Wroxeter, though a more likely explanation is that they were used to ward off the evil eye.

The pattern of events from the deterioration and demolition of the basilica down to the final abandonment of this part of the city is now gradually becoming clearer. The basilica must have be-

come unsafe and was demolished in stages, beginning with the nave roof. The site continued to be occupied, however, and a series of timber buildings was built within the surviving walls.

At some point, probably a little before or after AD 400, the whole area was cleared of all its buildings and completely replanned. We now know that this last development was in at least two stages, the second grander than the first. The new buildings were all of timber, either framed on sill-beams lying on the rubble or based on uprights of massive scantling set in shallow post-sockets. At most certainly they were of at least two storeys and had classical-style porticoes.

This drastic reorganization of the city-centre needed wealth, strong motivation, and a high degree of organization. It has all the hallmarks of Roman design translated into timber and we must surely be looking at religious or public buildings or, more probably, the private demesne of a great man.

The final phase of all seems to have been a deliberate dismantling of these major buildings, but why? Wroxeter is very large—the area within its walls is about 170 acres. The perimeter, some 2 miles long, would be extremely difficult to defend without a large fighting force. The discovery just outside the city ramparts of a tombstone, probably Christian, commemorating an Irish chieftain Cunorix, son of the son of the Holly, and dated by Professor Kenneth Jackson to the second half of the fifth century, implies the presence of a Latin-speaking Christian community in the city at that time. At some point presumably after this Wroxeter was abandoned for a smaller, more easily defensible site.

The dating of these last phases in the life of the city centre is still uncertain. There are very few coins from Wroxeter which date from after the late fourth century, no metal-work which is certainly the fifth rather than the fourth century, and no fifth-century pottery apart from a small number of sherds from pots imported from the eastern Mediterranean between c 425-440.

We are left with a "floating chronology" in which we know the stages by which the site was developed, the order in which buildings came and went, but not the length of time during which all these events happened. However, it seems most likely that the whole development of our site after the basilica's destruction was contained between the beginning of the fourth century and the beginning of the sixth.

The final abandonment of the city centre seems to have been orderly, with unhurried dismantling of the buildings after the removal of their furniture and contents. We shall probably never know who was responsible for this massive injection of energy, money and manpower into what seems to have been a declining town, but the most likely candidate is one of the minor rulers or *tyranni* who struggled for control of the kingdoms of sub-Roman Britain. The excavation continues ●

Left, a plan of the Wroxeter site. Top left, skeleton of a man buried, probably in the 6th century, after the site had been abandoned and soil had accumulated over the foundations of the buildings.

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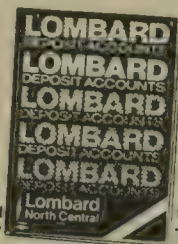
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MONEY

Security for a loan

by John Gaselee

The self-employed or anyone in a job where no pension is provided can arrange a personal pension policy with an insurance company. Each year up to 17½ per cent of net relevant earnings can be paid towards it completely free from tax. If in the past less than the full amount has been paid it is possible to "top up". The contributions "roll up" in the insurance company's fund on a tax-exempt basis. There is, however, one drawback. It is not possible to surrender this type of policy and, because of that, it cannot be used as security for a loan. The benefits can be taken only in pension form (although part of the pension can be commuted for a tax-free cash sum) and the earliest age for taking the benefits is 60, with a few exceptions.

Although it is not possible to borrow against the security of one of these policies, a number of life offices issuing them have made arrangements with the Inland Revenue whereby holders of policies can borrow funds provided by them or by a bank. While the amount of the loan may be related to the value of the fund built up under a personal pension policy or the contributions made to such a policy, other security must be provided quite independently of it.

Insurance companies do not have a uniform attitude towards security, though many are prepared to accept up to 70 per cent of a valuation in respect of residential or commercial property. Naturally, where there is already a first charge on property (for example, a building society loan), it is the total loan which must not exceed 70 per cent. Life policies with surrender values are often acceptable as security, although there may be tax problems if a single premium policy is used in this way.

Few insurance companies are prepared to commit themselves in advance against the security of a portfolio of stocks and shares. Much depends on the composition of the portfolio.

It can be said that life offices are not really offering very much more than would be available from your own bank, or some similar source. But in practice one of the difficulties when borrowing from a bank is that the bank will be concerned about when the loan will be repaid. It may look closely at "status" in terms of income, etc. Where, however, a "loan-back" is taken in connexion with a personal pension policy, often the insurance company will make the loan without any questions regarding financial status, at least up to a reasonable figure. Also, while general economic conditions result in banks cutting back on personal lending to their customers, insurance companies have been saying that they hope to be able to maintain this facility in any financial climate although, naturally, they reserve the right to withdraw it should it prove

necessary. There could, for instance, be some change in the legislation affecting this type of arrangement.

Although insurance companies do not charge for the right to use this facility, sometimes it can be disadvantageous to take this type of loan. In some cases the mere fact that a loan is arranged will have a prejudicial effect on the build-up of your pension fund. With a profit-sharing policy a different rate of bonus may apply if a loan is taken. With some unit-linked policies it is even easier to see the "cost" of taking a loan. For instance, the amount of a loan may have to be switched from a particular fund to which the policy is linked to a special fund. The insurance company charges interest on the loan at a variable rate, and interest will then be credited to the fund to which your policy is linked at the same rate less a differential of, say, 1½ or 2 per cent.

While that may appear to be a relatively low charge for the facility, it can have quite a serious effect on the build-up of a pension. Normally one can look upon pension provision as a relatively long-term form of investment. The part relating to a loan, however, will accumulate at 1½ or 2 per cent less than short-term rates of interest. Usually, where arrangements have been made by the insurance company for the fund to be provided by a bank, the pension will build up in the normal way and will be undisturbed by the loan arrangements.

Many insurance companies appear to take a relaxed attitude about repayment. They say that the loan can remain outstanding until the pension starts to be drawn (between the ages of 60 and 75). It is not always necessary to pay interest regularly. Often it can be allowed to "roll up" or, if interest is paid, it also can be borrowed as long as the total loan remains within the limits dictated by the policy and the security provided.

At retirement part of the pension can be exchanged for tax-free cash which can be used to repay the loan. In practice, the loan may exceed this cash sum by a substantial margin. Insurance companies will grant loans up to the total value of a pension fund, but at retirement the maximum cash which may be taken (by commuting part of the pension) may be in the region of as little as 25-30 per cent of the total value of the pension fund at the time. Of course there will be the security which you put up for the loan. If, however, it happens to be your house, you will not want to sell that simply to repay the loan.

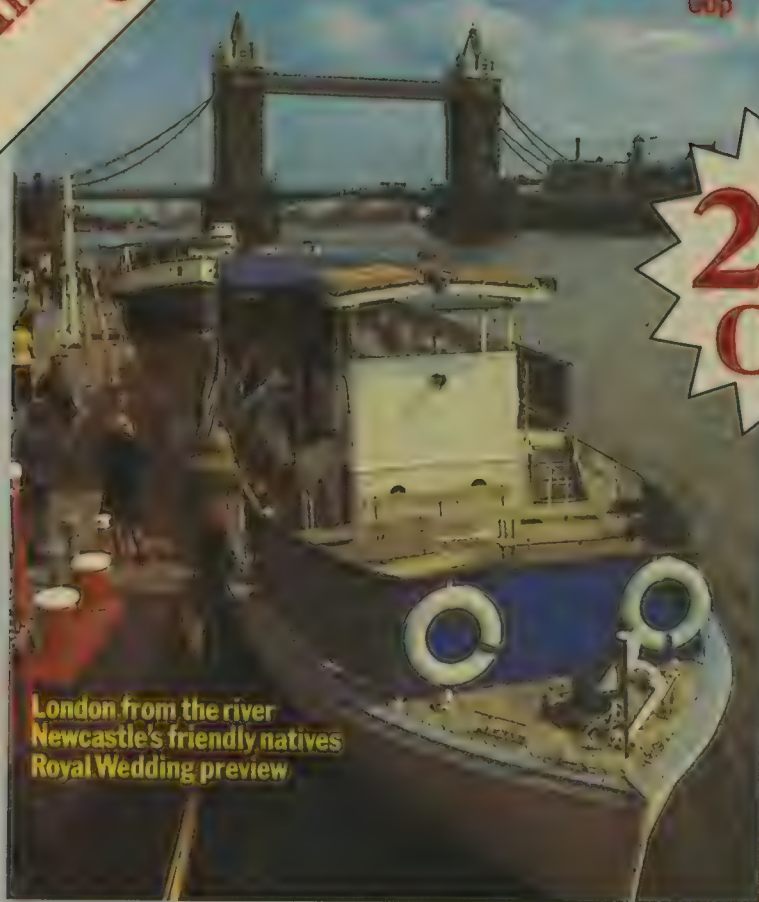
It is sensible to make arrangements at the outset for repayment as with other types of loan. An endowment insurance policy can be arranged so that when it matures the tax-free cash which it provides can be used to repay all or part of the loan. Premiums towards that type of policy normally attract life assurance premium relief, currently equivalent to a discount of 15 per cent ●



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Maritime celebrations

by David Tennant

The Maritime England project sponsored and promoted by the English Tourist Board seems set for success. There are a number of publications marking the occasion including the Tourist Board's own 70-page booklet giving details of the main events, available for £1.25 from bookshops and tourist information bureaux.

Events to come range from a television series on the life of Nelson and his times to a maritime pageant at Greenwich and a nation-wide competition for the best three-course menu with the sea and its harvest as theme. Practically every seaside resort is staging at least one event from now until the autumn. The popular Cornish resort of Newquay, for example, has chosen seaside holidays in Victorian and Edwardian times as its theme, while Falmouth sees the start of the *Cutty Sark* Tall Ships Race, one of the largest ever planned, on July 25.

In York the Yorkshire Museum has chosen the Vikings as the subject of its special exhibition which runs from April 3 to the end of September, and during much of this time work will be progressing in Portsmouth harbour to raise the famous Tudor warship the *Mary Rose*. The Greenwich Pageant from July 5 to 17 will include each evening a dramatic re-enactment of such outstanding naval events as the death of Nelson at Trafalgar and the knighting of Sir Francis Drake. There will also be a *Beside the Seaside* show. Blackpool will have "Moments from Maritime History" as the theme of its illuminations.

With Maritime England in mind I spent a few days last September exploring the Cinque Ports and the countryside and seashore around them. To Dover, Hastings, Hythe, Romney (now New Romney) and Sandwich must be added the "Two Ancient Towns" of Rye and Winchelsea; together they are almost unrivalled in interest and fascination. What impressed me when I first visited them many years ago, and even more on this occasion, was how much had survived over the centuries, in many cases in a remarkable state of preservation.

Sandwich, once a busy port but now a mile or two up the silted River Stour, is a perfect example. Here Thomas à Becket landed in 1170 after his exile in France, and 24 years later Richard Coeur de Lion arrived after his imprisonment in Austria. In 1457 the town was ransacked by 4,000 French raiders; in 1573 it put on its best attire for the opulent formal visit of Elizabeth I. Today it is a small town which has retained much of its late medieval appearance with a near complete circuit of ramparts and deep ditches, narrow streets of overhanging houses, three fine churches, a Guildhall with a fascinating small museum, two old gateways and



The Mermaid Inn, one of Rye's many attractive historic buildings.

one of the best houses—The Salutation, designed by Lutyens—which blends perfectly into its older surroundings. But to appreciate the true charm of Sandwich you should just wander about without any particular plan in mind.

As the importance of Sandwich declined with the silting of the river, so Deal some 5 miles away on the coast prospered. Though it was never one of the Cinque Ports, its deep anchorage was its great asset and in the late 18th and early 19th centuries it was a place of major naval importance. The town has changed considerably but its castle, one of the defensive works built by Henry VIII, is the best example of its kind. It was one of three in the area of which two survive. The second, Walmer Castle, was rebuilt in the 18th century to become the official residence of the Lord Warden of the Cinque Ports, who is currently the Queen Mother, the first woman to have held the post. It is open to the public and well worth a visit as it contains many mementoes of past Lord Wardens, including the first Duke of Wellington, William Pitt, Sir Winston Churchill and Sir Robert Menzies, Prime Minister of Australia.

If Walmer Castle is comparatively small and compact, Dover Castle sitting high above the port and the white cliffs is massive and rambling. Largely Norman, it has in the Pharos or primitive lighthouse one of the oldest structures in England, erected c AD 50 as part of the original Roman fortifications. Much later is the brass cannon called "Queen Elizabeth's Pocket Pistol", presented to Henry VIII by the Emperor Charles V. The views from the Castle ramparts across the extensive harbour (it handles

more passengers than any other port in Europe) to France are most impressive.

The old town of Hythe with its well preserved houses sits on a hillside but has spread down to the Royal Military Canal, built as a defencework against a possible invasion by Napoleon. Its military significance has long since passed and today it is a pleasant recreational waterway which on June 12 will be the scene of a grand "Water Bonanza". The parish church here is a fine example of Early English architecture and in its crypt (which is actually above ground) are piles of ancient skulls and bones.

Hythe is the eastern terminus of one of the UK's best-loved little railways—the Romney, Hythe and Dymchurch which claims to be the smallest public railway in the world, running for just over 13 miles along the seaward edge of Romney Marsh to Dungeness with its two lighthouses and vast power stations. You clatter along at a top speed of 25 mph and the line is in full operation from May to September, with limited services in the spring and autumn.

This whole stretch of coastline was once the haven of smugglers and the wooden-beamed 16th-century Mermaid Inn in Rye, now a charming hotel, was the meeting place of the notorious Hawkhurst Gang who practised their trade with relentless efficiency in the 18th century.

Rye is extremely picturesque on its hill-top site above the rivers Rother and Tillingham, which like the others on this coast have gradually silted up, at least enough to stop commercial trading. The town's cobbled streets contain many beautiful houses dating from the 15th to the 18th century, including Fletcher's

House, home of the Elizabethan dramatist, and Lamb House, for many years the residence of Henry James.

There is an interesting museum in the Ypres Tower dating from the 13th century, while on top of the hill is St Mary's Church, Norman and Early English, whose Quarter Boys strike the quarters of each hour. At the foot of Mermaid Street is the Rye Town Model Sound and Light Show, a scale model of the old town meticulously built by Ted and Joy Harland, who started it off as a hobby but have now turned it into a major attraction. The show lasts about half an hour and tells the story of the town in dramatic style, an unusual *son et lumière* in miniature.

Like Sandwich, Rye should be seen on foot and it is a pity that some of its finest streets are not made traffic-free, at least during part of the day. It is a deservedly popular place and in the peak summer weeks gets very crowded, but in late September the level of visitors was quite tolerable.

I stayed a night in the pleasant, old and again wooden-beamed George Hotel in the High Street, one of the Trusthouse Forte group, and dined well in the famous Mermaid by candlelight. I spent a night, too, in the long-established Hotel Imperial at Hythe, set in 52 acres of gardens, lawns and tennis courts with its own nine-hole golf course beside the shore and the Royal Military Canal forming its northern boundary. Built in the 1880s by the South Eastern and Chatham Railway, it has been much extended and modernized with a heated indoor swimming pool (and an outdoor paddling pond for children), squash courts and elegantly furnished public rooms. All the bedrooms have a private bathroom and colour television. The dining room (open to non-residents) provided an excellent dinner with a particularly good fish course. One of the Prestige Hotels marketing group, this four-star, independently owned hotel charges £40 per night for two with full breakfast, £22 for a single room and £29.50 per person for dinner, bed and breakfast; children under 14 are charged half rate if sharing a room with their parents. It makes an ideal centre if you are touring the Cinque Ports area by car as there is abundant free parking.

The South East England Tourist Board has produced a special colour folder and brochure on the Cinque Ports and the Two Ancient Towns as part of its Maritime England promotion. It is informative and has useful sketch maps of the towns showing the location of the main attractions. It can be obtained free from the address below ●

South East England Tourist Board, Cheviot House, 4/6 Monson Road, Tunbridge Wells, Kent TN1 1NH (tel 0892 40766). English Tourist Board, 4 Grosvenor Gardens, London SW1W 0DU (tel 01-730 3400).

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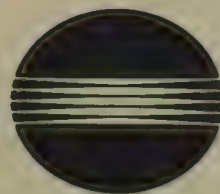
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In search of our sea-faring past



by Russell Chamberlin

My first reaction to the English Tourist Board's massive promotion Maritime England was a touch of scepticism. It seemed a manufactured idea—too big, too all-embracing. But as the theme developed it became apparent that it had to be big and all-embracing for it underlines a fact taken for granted—that we live on a group of small islands and for centuries have drawn much of our wealth from the sea that surrounds us.

Following that theme, I found myself looking at our homeland from a different angle—as a maritime country at a point of immense change, but still able to draw upon an ancient resource for one of the newest of industries, tourism. For the advantage of so all-embracing a promotion is that it takes the tourist into areas he probably would not otherwise dream of entering and pumps in much needed cash as well.

I began my journey at Chester. On the face of it, the maritime theme would seem particularly tenuous here for it must be 400 years since a ship sailed up to Chester's walls. The port which the Romans developed has long since been a racecourse and the water-tower where the ship-masters paid their dues now stands in a beautiful garden far from the sea. But the Mayor of Chester still carries the splendid title of Admiral of the Dee: the salmon fishers still inherit from their fathers, and pass on to their sons, the jealously guarded privileges of fishing the Dee. And the canal which came just too late to save Chester as a port is having a vigorous new life as a tourist amenity. Apart from the scores of private craft there is a splendid horse-drawn barge which plies up and down, an excellent example of the power of tourism to revive otherwise moribund industries and skills.

Chester scarcely needs the elaborate maritime programme to attract visitors for it is well established on the tourist circuit, a richly textured city within the unbroken circuit of its walls. You can get to know it in a day, so compact is it.

Just across the Dee and the Mersey, Liverpool, by contrast, is not an obvious holiday resort. Those bent on pleasure will surely drive past it, bound for more obviously attractive places, which is a loss on both sides. Like most southerners, I had expected an industrial city, grey and depressing. I found a lively, bustling community, a city with satisfyingly chunky architecture (and an engaging penchant for municipal statuary), splendid wide streets and a curious awareness of the sky overhead and the blue-grey sea nearby. The dockland area is undoubtedly depressing. This, one of the great generators of British wealth in the 19th and early 20th centuries, consists now of miles of disintegrating warehouses and docks. But much of this is being rebuilt and the oldest part of the complex, the Albert and Canning Graving Docks, was restored and opened 18 months ago as a maritime museum. It is a brilliant piece of work, combining participatory entertainment with instruction, altogether a living reminder of the techniques and forces that turned a small island into the heartland of a seaborne empire.

Liverpool is particularly rich in museums and art galleries. The Walker Art Gallery alone is well worth a visit—the original *When did you last see your father?* is one of its pictures. Even the hotels are solid reminders of an affluent past. I was fortunate to stay in the Adelphi, all marble and brass and glittering mirrors, built to serve the passengers of the great liners.

I crossed England to the east coast calling at Colchester, partly because I wanted to compare it with Chester.

Time has dealt quite differently with one of Britain's oldest cities. There is an even greater wealth of Roman remains—one of the most important digs in Romano-British history took place here last year—but it is not so obvious. What is remarkable is the ability of this city within London's commuter belt to retain a tough identity. The recently built ring road following the city walls helps to bolster that identity.

Colchester is contributing relatively little directly to the Maritime England theme (although in October it has an exhibition under the title "POSH—Port Out Starboard Home"—illustrating the passages of the Colchester Garrison to India). Its booming neighbour, Ipswich, however, is making a tremendous year-long event out of the theme, probably the most ambitious in England.

And that is all of a piece with Ipswich's post-war image, a thrusting go-ahead city overtaking its traditional rival Norwich for the role of East Anglian metropolis. Most of the development has been in the form of offices—Ipswich can fairly lay claim to the title Office Capital outside London. Some of the new development is interesting and at least one is outstanding—the extraordinary Willis Faber & Dumas building with its mirror cladding. But it is depressing to see a city turning itself into an office block and I was glad to make my way down to the docks.

Unlike so many of our ports, Ipswich has been able to adapt itself to new patterns of transport and is flourishing. The centre of gravity has moved away from the old quayside with its range of dockyard buildings from the 16th to the 19th century, down the river Orwell where container traffic can be handled. But there are plans to restore the buildings on the splendidly named Neptune Quayside and one of them, the vast Home Warehouse, will be used as an ex-

The Old Customs House (left) and the Home Warehouse on the Ipswich quay.

hibition centre for Maritime 82. And included in a remarkable programme of events is a scheduled visit of the replica of the *Golden Hind*, built in 1973.

Virtually every town on the east coast is taking part in Maritime 82. I visited Middlesbrough and Hartlepool because they seemed precisely the kind of place which would benefit most from such a promotion and which the casual visitor would probably not approach. Middlesbrough is the home of the great seaman Captain Cook, and an excellent museum has been opened in his birthplace. It is the kind of lively re-creation of the past for which the term museum is quite inadequate.

Up the coast at Hartlepool is the ultimate "living museum"—HMS *Warrior*. Built in 1860 as the first armoured battleship, from 1929 to 1979 she suffered the indignity of being known simply as Hulk C77, acting as an oil pontoon in Pembroke. She is being restored by the Maritime Trust and though it will be years before the task is completed the gun and mess decks are already open to visitors. I became so fascinated that I continued to explore industrial Hartlepool, leaving no time to visit the old town on its headland which had been the primary reason for my journey to the city.

Tourist Information Office, Town Hall, Chester CH1 2HF (tel 0244 40144). City Public Relations Office, PO Box 88, Municipal Buildings, Dale Street, Liverpool L69 2DH (tel 051-227 3911). East Anglia Tourist Board, 14 Museum Street, Ipswich, Suffolk IP1 1HU (tel 0473 214211). Northumbria Tourist Board, 9 Osborne Terrace, Jesmond, Newcastle-upon-Tyne NE2 1NT (tel 0632 817744).



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DUNLOP

A posy of violets

by Nancy-Mary Goodall

From time to time gardeners credit their plants with human emotions so I make no apology for wondering why the violet, whose attractions are based largely on being modest and retiring, has had such a good press. Its sweet scent has had a lot to do with it. Since the time of the ancient Greeks, when it was the symbol of the city of Athens, it has been backing shyly into the limelight. No doubt violets played a part in Roman orgies and Pliny mentions a bed of violets under his window. The flowers were also, from early times, cultivated in Persia, Syria and Turkey and were used to make sherbet. They appear in old herbals as a cure for headaches and in still-room books to be eaten raw in salads or crystallized and used in sweets and confectionery.

Violets appear in illuminated manuscripts and in early Flemish and Italian paintings. They scatter the ground in the Portinari altarpiece and there is a watercolour painting by Dürer of a posy of violets that might have been bought from Eliza Doolittle. They were the darlings of the poets: Shakespeare mentioned them 15 times. "A violet by a mossy stone, half hidden from the eye" warbled Wordsworth; "That queen of secrecy" wrote Keats.

They were a symbol of the Bonapartes. Napoleon always gave Joséphine a bunch on their wedding anniversary and *en route* for Elba declared he would "return with the violets in spring" so earning himself the name Père Violette among his supporters. Naturally they were the favourite flowers of the Empress Joséphine—she grew them at Malmaison—and also of the Empress Eugénie both during and after the Second Empire. They were known to be the favourite flowers of the Princess of Wales, later Queen Alexandra, and also of Queen Victoria.

Sometimes wild violets occur in gardens, as does the little wild heartsease, ancestor of the pansy, *Viola tricolor*. They may be seedlings of the dog violet or the wood violet and I hope no thinking gardener would weed them out. The wild sweet violet, *Viola odorata*, often finds its way into gardens and makes pretty ground cover under shrubs. Selected forms of it have been grown since Tudor times. You will recognize its small, nodding, five-petalled head and the perfect heart-shaped leaves. If you pick a dozen flowers and tuck a few leaves round them you have an instant posy, so it is easy to see how sweet violets soon became popular cut flowers.

In the 19th century there was a craze for violets, many new varieties being introduced and grown on an enormous scale, particularly round Bath and Bristol and on the Middlesex side of

London. But with the increase of building and pollution the large violet farms disappeared and their violets with them. Now few nurserymen stock them, so one must beg them from gardening friends and try to keep these lovely flowers going. One of my favourites is *Coeur d'Alsace*, a delicious pink. Swanleigh White is double. A small, scentless, yellow violet may be a species, *V. sulphurea*. There are large, long-stemmed hybrids, notably the Czar with rich purple flowers. Princess of Wales is lilac blue and strongly scented. Governor Herrick is a good doer with ruby purple flowers, but it lacks scent.

Some other violet species may be discovered from time to time. *V. labradorica* has mauve flowers and purple, heart-shaped leaves. It makes a good foil for pale flowers or coloured foliage such as golden marjoram. A number of large-flowered, long-stemmed scentless American species are worth growing. Their names are still being sorted out by the botanists. *V. cucullata* is white with pencilled purple lines, *V. septentrionalis* is violet or white with a wide flower. The old Confederate violet was *V. priceana*, pale greyish blue with blue veins.

Viola cornuta, the horned violet, is not a violet but a viola with typical viola leaves and dainty flowers; and *V. hederacea* is a tender Australian flower, a curiosity related to violas but perhaps not a true one.

A recent book, *Violets* by Roy E. Coombs, published by Croom Helm, £6.95, gives a wealth of fascinating information, history, lists of named varieties and advice on cultivation. Hardy violets are easy to grow in cool, reasonably moist but not wet soil in partial shade. If the soil is too dry they can fall prey to red spider mite or aphids. The root systems go down a foot or more so cultivate deeply before planting, working in a lot of humus such as leaf mould, compost or peat with a little general fertilizer. Violets do not like too acid soil or one that is unusually alkaline, but these can be balanced by lime or peat. I found violets grew well in shady corners of a chalk garden under hedges and shrubs.

Propagation of violets is by runners. Where cut flowers are wanted the runners are removed except when needed for layering. Seed is available for a few varieties but may not always come true and must be subjected to frost before it will germinate.

The large-flowered, double, scented violets known as Parma violets are of oriental origin and are not hardy. While cloche protection may be enough in warm districts it is more usual to grow them in frames where they will flower all winter. They will not flower when it is hot. Among growers who keep a few varieties of violets are J. J. Leaman, 10 Port Road, Dawlish, Devon, and C. W. Groves & Son, Westbay Road, Bridport, Dorset ●

Making more of Metros

by Stuart Marshall

In mid February BL brought out a cut-price version of the Metro, the £3,250 City, which is £5 cheaper than the Ford Fiesta Popular. But it is possible to pay more than five times as much as that for a Metro that has been reworked into a tiny town carriage by a coachbuilder like Wood and Pickett.

I drove a Metro Plus not long ago. The "plus" included a turbocharger to boost the engine by a gentle 4lb per square inch and give it a non-standard amount of vigour without any loss of smoothness. In fact the more I pushed it, the better it went. At a 90 mph cruise it was silky and far from noisy. With more power you need more roadholding and handling. The Metro is basically so roadworthy that substituting light alloy wheels and fatter tyres was enough. Thus equipped, it felt obedient as well as sporty.

Inside the normal seats were replaced by special hip-hugging ones with high safety headrests. The fascia and doors were made to look better and feel solid by adding some hand-polished woodwork. A soft-rimmed racing wheel was good to hold and discreet grilles over the headlamps and tail lights were practical as well as elegant. The cost of all this was about £2,000, giving a total of nearly £7,000 on the road if you start with the Metro 1,275 HLS.

Wood and Pickett, who are car converters for connoisseurs, can go much further. Their Laser Metro also starts off as a 1,275 HLS, but by the time they have finished with it BL Cars themselves would hardly recognize it. The shape of the body is subtly changed by adding a huge air deflector at the front and mouldings on the roof. The interior is more or less gutted and replaced with one made from the kind of leather Rolls-Royce use, rosewood and Wilton carpet. The door windows are electrically operated. The whole car is repainted, finished with coachbuilder's fine lines and heavily soundproofed.

Exact prices are difficult to quote because no two Laser Metros are the same. But the Laser at this stage is a £13,000-plus motor car—about the

price of a not very grand Mercedes. The shopping list for the ambitious Laser owner now moves almost into fantasy land. A digital electronic door lock with keyless entry facility? Certainly—for around £700. An electric see-through sun roof is £700, air conditioning is £825, and a turbocharger—with all that extra weight you will need the power—is £1,350. To prevent your rear passengers becoming bored, how about a video cassette recorder with 6 inch colour monitor between the seats? That will be around £2,000, which includes a few cassettes.

So a Laser with absolutely everything could be £20,000—as much as you would pay for a Jaguar XJ12. But there are thousands of V12 Jaguars around and a Laser Metro is so exclusive that it pulls crowds wherever it goes.

The Frazer Tickford is another Metro conversion, retailing at a relatively modest £12,000 or so and with a sportier flavour than the luxury Laser. A highly tuned engine is said to give a top speed of over 100 mph and ultra-fat Pirelli P7 tyres sharpen handling.

John Cooper, who created the immortal Mini Cooper 20 years ago, hoped to repeat his success with the Metro. A small batch of Metro Coopers were built last year, though without the enthusiastic co-operation of BL Cars who possibly feared their impact on their own plans for an MG Metro. Cooper reworked the cylinder head of the 1,275cc engine, fitted new carburettors and exhaust and increased the output from 63 to 90 horsepower. Top speed went up from the standard Metro HLS's 94 mph to 107 mph, at which the engine was spinning raucously though happily at 6,000 rpm.

I tried one; it was a fun machine, all right, but I am not sure that conditions were right for its introduction. The Mini Cooper was a motor sporting sensation in the early 1960s but times (and cars) have changed since then. An off-the-shelf small car like the Alfasud, the Ford XR2 or Fiat Strada 105 Twin Cam combines a three-figure maximum and excellent high-speed handling with a price lower than the Metro Cooper's could have been. Rather sadly, the project was abandoned early this year ●

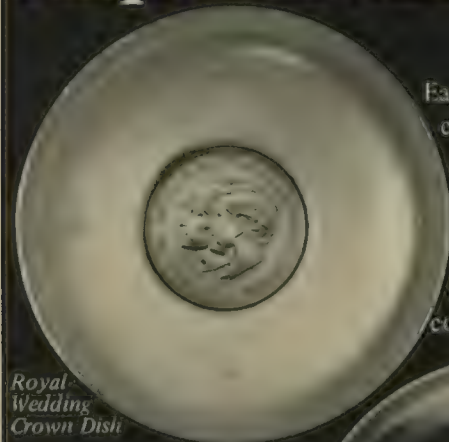


The Metro Plus, a sporty version of the 1,275 HLS costing £7,000.



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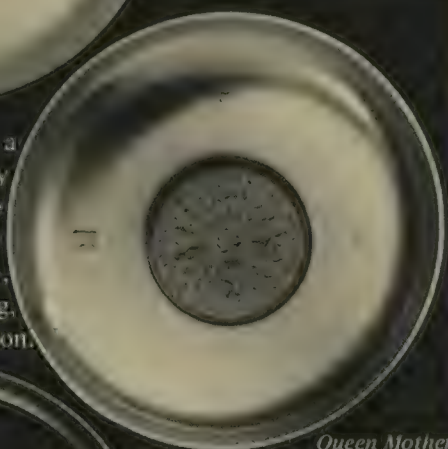
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LETTERS TO THE EDITOR

Hannibal's elephants

From W. P. Barbour

Dear Sir,

I was somewhat surprised by Wolf Zeuner's article "Elephant over the Alps" (*ILN*, November, 1981) and the letter from Professor Geigy (*ILN*, January, 1981) on the subject of Hannibal's elephants. I thought that the question whether they were African or Indian elephants had been settled several generations ago in favour of the Indian type. The argument to prove that Hannibal's elephants were Indian can be summed up as follows:

European soldiers had no experience of the elephant as a weapon of war until Alexander the Great forced his way down the Khyber Pass and into the Indus Valley in 326 BC. There he fought what all his generals agreed was the hardest battle in all the years of his conquest of the Persian Empire from 334 BC onwards. The danger to the Greek army had been a corps of elephants resolutely led in person by King Porus.

When Alexander died in 323 BC his empire was ruled in the name of his infant son until 309 BC. Then his son was murdered and the empire broke up. Each of Alexander's best generals and administrators seized control of a section of the empire for himself. Only Antigonus and his son Demetrius tried to keep Alexander's conquests as a single unit and this resulted in civil war between them and the other Greek warlords, including Ptolemy of Egypt and Seleucus.

The decisive battle was fought at Ipsus on the high Turkish plateau in 301 BC. Antigonus was defeated and killed and the element that turned the battle against him was the arrival on the battlefield of a corps of 500 war-trained elephants from the Indus Valley. Seleucus, King of Syria and Babylon, had swapped Afghanistan and Baluchistan and any claim to rule over any part of the Indus Valley with Chandragupta, the heir of King Porus, in return for 500 war elephants.

After this battle the Hellenistic world settled into its new mould. There was little further large-scale fighting, although there were frequent minor wars. In the corps of 500 elephants there must have been both males and females in roughly equal numbers. What did Seleucus do with them? Almost certainly the survivors would have been divided up perhaps as gifts to his partner kings who had fought against Antigonus. Some certainly must have ended up in the possession of the King of Macedon and Thrace and they must have bred successfully for in 284 BC we find King Pyrrhus invading southern Italy from Epirus, his kingdom in north-west Greece, with a large army, including a corps of 40 elephants up to then totally unknown to the Romans. The Roman army learned how to defend itself against elephants and won the war.

For some 60 years there is little mention of elephants in war. Then Hannibal launched his invasion of Italy from Spain with an army including a corps of 36 elephants. How are Hannibal's elephants connected with those of King Seleucus? King Seleucus was King of Syria, a land which contains the cities of Tyre and Sidon, from which the city of Carthage had been founded and with which the city of Carthage had always kept a very close trading link.

Previous generations of scholars have always accepted that Hannibal's elephants were the direct descendants of the 500 elephants brought from India by King Seleucus in 306 BC. It certainly seems far the most likely source. Has anything occurred in the scholastic world which would make this theory any less probable now than in the past? W. P. Barbour

Portora Royal School, Enniskillen
County Fermanagh, Northern Ireland

Recollections of Mycenae

From William M. Frick

Dear Sir,

I am seeking information relating to the villages of the Plain of Argos in Greece, with particular attention to the village of Mycenae, for a comprehensive guide to the area. In particular I need personal recollections of any type, from any period, of the village of Mycenae or other villages in the area; but most of all I am looking for personal recollections of the days before, during and after the British evacuation from Nauplion, Tolon, Myloi, or other points nearby, in the Second World War. Any stories of help (or lack of help) to soldiers by villagers, or experiences with them, or descriptions of conditions would be gratefully received and acknowledged.

William M. Frick
4 Revere Road
Riverside, Conn 06878, USA

Tall story of Mount Cook

From R. F. Botting

Dear Sir,

I enjoyed reading your January number and spent quite a while on "Travelling East" which I found most interesting, especially as some of the places mentioned have been visited by my wife and myself though on business, not holiday.

Des Wilson admits to having been born in New Zealand so it is only natural that he try and get away with stating that Mount Cook is "the highest mountain in the southern hemisphere". What about Aconcagua in the Andes which, according to the latest *World Map of the National Geographic Magazine*, is 6,960 metres high compared with Mount Cook's 3,784 metres?

R. F. Botting
San Martin 424
1,004 Buenos Aires, Argentina

The man who wrecked Italy

by Robert Blake

Mussolini

by Denis Mack Smith
Weidenfeld & Nicolson, £12.95

Mussolini must surely rank at the top, or very near to it, of any list of the most grotesque persons ever to govern an important country. Perhaps he was not quite as grotesque as Idi Amin, but Uganda is not an important country—except to the unfortunate Ugandans. It is difficult to find a single redeeming feature in a man who ruled Italy as an absolute dictator and postured on the world scene as one of the principal actors for over 20 years.

As a boy he was a bully and a sadist. There is a story, which his biographer says may not be trustworthy, that he plucked the feathers of live chickens and blinded captive birds. He was twice expelled from school for stabbing other boys, and he regularly made a Sunday visit to the brothels of Forlì from the age of 17. A year later in 1902 he became, surprisingly, a substitute teacher in another town, but “his liking for alcohol and cards upset some parents; so did his liaison with a woman whose husband was away on military service”. He carried a knuckle-duster to intimidate critics and on one occasion knifed his girl-friend. As his biographer observes, “physical violence was instinctively his method of getting what he wanted”. He later contracted venereal disease, and it is not certain that he was ever cured.

He led a strange vagabond life after ceasing to teach his unfortunate pupils. He went to Switzerland but was incapable of holding down any regular job. He lived in doss houses and spent at least one night in a packing case under the Grand Pont at Lausanne. He called himself “an authoritarian communist” and claimed to have met Lenin—probably a lie by one of the most notorious liars of the 20th century. He was bitterly anti-clerical and denounced Jesus as an ignorant Jew who had a love affair with Mary Magdalene. He went to Paris early in 1904 and lived by fortune-telling but he read poems and philosophy in a vague and desultory way and became an “intellectual” of a sort. He was an effective journalist and was sent to prison in 1911 for attacking the war against Libya, which he was to treat atrociously in his years of power.

Leda Rafanelli, an anarchist convert to Islam, who rebuffed his amorous advances and was in revenge harassed by the police when he became Duce, noted the contrast between his dirty, unshaven appearance on public platforms and his over-modish clothes at private parties. She also noticed his chronic inconsistency, and how he changed his whole line of argument in the course of a single conversation in order to agree with what

she had said—a trait in his character which lasted all his life. Ambivalence was one of the keys to his success which depended on an unprincipled appeal both to left and right. He admitted to her that private talk was not his forte; he was only at ease on the rostrum.

Oratory was of course another key to his success, just as it later was to Hitler's. Rhetoric, though much analysed and discussed in ancient literature, is a neglected subject today but it deserves attention. The difficulty for a biographer is to put it across to the reader, especially if the language is foreign. Even English oratory can seem curiously uninspiring on the printed page. One has to accept that Chatham, Fox, Disraeli, Gladstone, Lloyd George were great speakers but one cannot easily feel it. As Lord Rosebery, himself a notable orator, wrote of the perusal of past speeches, “The lights are extinguished; the flowers are faded... It all seems as flat as decanted champagne.” That particular wine is not one that would readily be associated with Mussolini, but his speeches must have had something in them that explains his rise to power.

That rise still remains something of a puzzle. Mr Mack Smith has written an admirable, if slightly dull, biography but he does not really explain why this delinquent, dishonest mountebank managed to overthrow the Italian parliamentary system. It is true that Mussolini's one consistent motive was a deep hatred of democracy. From that he never deviated, however erratic his course in other respects. But why was he allowed to get away with the most obvious preparations for a *coup*? Why did successive Italian governments do nothing to crush him? Mr Mack Smith tells us what happened but not why. Conditions in England in the 1930s were as bad relatively as in Italy in the 1920s but Mussolini's admirer Mosley, whom Mr Mack Smith does not mention, failed ignominiously.

But one should not carp. What the biography has achieved is a wonderful picture of the dictator and his setting: an extraordinary world of almost total lunacy. Mussolini prided himself on controlling everything personally. The result was that he controlled nothing. He claimed to have transacted in seven years 1,877,122 items of business—100 per hour of a 64 hour week. This was absurd. He was not idle, but he had no sense of priorities, spending time on decisions such as the day for the band to play on the Venice Lido and the police to change into summer uniforms in Rome. He snoozed in the afternoons and at night liked to be in bed (not always asleep) for nine hours. He was, as his biographer puts it, “an actor, a dissimulator, an exhibitionist who changed his role from hour to hour to suit the occasion”. He claimed to be a new Garibaldi. In fact he was a new Cagliostro—a fraud and a charlatan who did nothing but harm to the country he purported to love.

Trappings of death

by Tony Aldous

London Cemeteries: An Illustrated Guide and Gazetteer

by Hugh Meller
Avebury Publishing Company,
£15 (hardback), £7.95 (paperback)

“Cemeteries,” proclaimed *The Builder* in 1843, “are scenes not only calculated to improve the morals and the taste, and by their botanical riches to cultivate the intellect, but they serve as historical records.” The Victorians gloried, if not in death, then certainly in its trappings as their long-neglected cemeteries at Kensal Green, Nunhead, Highgate and Abney Park splendidly proclaim. The 20th century until recently averted its eyes from death in so far as it could. Its cemeteries, as Mr Meller points out, are generally plain, uninspired and often tasteless. They have none of the 19th century's *joie de mourir*. And in averting its eyes and mind the 20th century let such funereal extravaganzas as sentry-guarded mausoleums and 7-foot-high angels decay.

But with the present generation's more frank and straightforward attitude to death, there has come paradoxically a new appreciation of cemeteries, their architectural and their sculptural extravaganzas, and their flora and fauna, sometimes thriving amid structural

decay behind the rusty, padlocked gates of commercial cemeteries that have long since ceased to make their shareholders a profit. Mr Meller, formerly the Victorian Society's architectural adviser and now on the staff of the National Trust, provides an apt and timely handbook as far as London is concerned for enthusiasts in this new cult of cemetery-fancier. He tells us why they came about (City graveyards had become so horribly overcrowded as to pose a threat both to health and sensibility); how they came about (private cemetery companies, municipal enterprise, the cremation movement); and who designed them—Tite, Bunning, Waterhouse, Lutyens, Blomfield, Pugin, George Gilbert Scott and J. C. Loudon were all involved in cemetery design. Mr Meller gives us a gazetteer of 100 cemeteries, from Bunhill Fields (1665) and the Jewish Old Sephardi Cemetery, Mile End Road (1657) onwards including fascinating selections of the names of those quartered there—for instance, Golders Green's roll of honour includes Alexander Fleming, Kathleen Ferrier, Anna Pavlova, Sigmund Freud, Hugh Gaitskell, Eric Coates, the Maharajah of Cooch-Behar, Bram Stoker, Sir Isaac Pitman, Ivor Novello and Harry Pollitt. The book also benefits from a useful bibliography, an index of architects and sculptors, and a close-printed 14-page “Index of the deceased”. But its real glory is the more than 90 beautiful and evocative black-and-white photographs. Death, they proclaim, can in its trappings also be a many-splendoured thing.

The al Saud family

by Pat Robinson

The Kingdom

by Robert Lacey
Hutchinson, £9.95

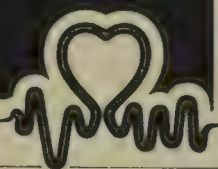
Robert Lacey has written a long and discursive book in his admirable attempt to synthesize a mass of research material and make it palatable for the ordinary reader. He has concentrated on the story of the rise of the al Saud family and the impact of the discovery of oil on their leadership of “the Kingdom”. This emphasis has produced a story which might have been more accurately entitled “The Family”, or even “Oil and the Family”. Capturing the essence of life in Saudi Arabia is like trying to pick up a fistful of water. The expatriate living there is struck by mingled feelings of fascination, frustration and fantasy in trying to come to grips with even the most routine daily tasks. In addition, nature has to be coped with at a very basic level, involving dealing with intense heat and an environment which is unresponsive to human needs.

An analytical study of life in the kingdom would lay greater emphasis on the physical limitations which are crucial to all attempts to bring the country and its people into parity with western ideas of

the good life as it is understood in an affluent society. Mr Lacey deals quite fully with the impact of strong religious convictions and the sudden acquisition of great wealth on the country, but less adequately with the environmental and socio/historical factors which the al Saud family must grapple with in order to weld their disparate tribes into a harmonious modern state.

The author perhaps overemphasizes the influence of the west to the exclusion of equally potent contributions from the east and from the southern hemisphere. Only Russians and Israelis seem to be excluded from the cosmopolitan expatriate society now living in Riyadh, while you see as many Japanese, Korean and Chinese businessmen with briefcases and harassed expressions as Europeans and North Americans. Similarly, the new supermarkets carry commodities from Australia, New Zealand and the Orient as well as from the west. If Mr Lacey had shortened his sections on the al Saud family oil and religion by adopting a slightly less rambling style, and paying less attention to gossip, he could have had more space to examine some of the less well-known aspects of the Kingdom. Then he might have produced a book which would have had a better claim to be the definitive account of the emergence of this fascinating country from medieval to modern times.

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Second thoughts

by Jack Marx

In many situations what seems the normal natural play will offer easily estimated chances. If certain cards lie favourably we shall make the contract, if unfavourably we shall fail. But on occasion further reflection may be needed and this all too often comes too late.

♠ 9	Dealer North
♥ J 9 8 7	North-South
♦ A Q	Game
♣ J 9 7 5 4 2	
♠ K J 10 3	♠ Q 7 6 5 4
♥ 5 4	♥ A 2
♦ 10 5 3 2	♦ K 9 7 4
♣ A 10 6	♣ Q 8
♠ A 8 2	
♥ K Q 10 6 3	
♦ J 8 6	
♣ K 3	

After two passes South had opened One Heart and had continued to Four Hearts when North raised directly to Three. West led a trump to East's Ace and a second trump was won by dummy's Eight. As South viewed it he could only fail if both Club Ace and Diamond King lay wrong for him. Accordingly he led a small club to his King and the Ace from West, who made the obvious and killing shift to a diamond. Declarer's worst fears had thus come to pass.

South did not carry his assumptions about the minor suits quite far enough, for whenever the diamond finesse is right for him he should not go down. He should therefore make the "pessimist's assumption" about the diamond and then examine what can be done about it. One thing should be clear: if East does hold the Diamond King he really cannot hold the Club Ace as well. He must hold at least one spade honour, since West did not lead the suit, and with all that he would surely have opened the bidding.

South could have given himself a better chance by leading Club Jack from dummy at trick three. If East plays small, South does likewise and with the actual lay-out declarer's troubles are over. With West holding both club honours and East the diamond, the contract cannot be made anyway. Should East decide to cover the Club jack with the Queen, he is allowed to hold the trick and diamonds cannot damagingly be attacked from the right direction.

On the next hand South arrived unopposed at Six Hearts.

♠ A Q 5 2	Dealer South
♥ 10 8 6 3	Love All
♦ 6 3 2	
♣ A 8	
♠ J 3	♠ 9 8 7 4
♥ J 7 4	♥ 2
♦ K Q 9	♦ 5 4
♣ K J 7 6 5	♣ Q 10 9 4 3 2
♠ K 10 6	
♥ A K Q 9 5	
♦ A J 10 8 7	
♣ void	

West's opening lead was Spade Jack

and, ignoring the case of a 4-0 trump break, South can assume the contract to be safe unless West holds both missing diamond honours. Even then he can be end-played if trumps can be drawn in two rounds. Spades and clubs are eliminated and a third round of trumps led to dummy to finesse a diamond into West's hand. As North and South still hold a trump each, West can only lead a diamond or offer a ruff and sluff.

But what if trumps are 3-1? Careful planning of entries is now needed. The spade lead should be won in dummy, the small club ruffed and trumps drawn. A spade honour is led and overtaken in dummy, a diamond pitched on Club Ace and a diamond finessed into West's hand, to leave this position:

♠ 5 2	
♥ 10	
♦ 6 3	
♠ K 9	♠ 9 8
♣ K J 7	♦ 5
	♣ Q 10
♠ K	
♥ 9	
♦ A J 7	

West can only return a club, dummy pitches a diamond and declarer ruffs. Diamond Ace and a diamond ruff in dummy sets up declarer's Jack with the carefully preserved Spade King as the necessary entry.

At no-trumps the so-called "suicide squeeze" is a well-known though not very frequently occurring manoeuvre. This was not a true case, but the fear that it might be, craftily planted in West's mind by South, caused the tactic to succeed in an inverted sort of way.

♠ J 6 5	Dealer South
♥ 7 4 2	Game All
♦ A Q 4	
♣ A 7 6 4	
♠ K 8 7 4 2	♠ A 9 3
♥ J 10	♥ Q 8 6 3
♦ 7 2	♦ 10 9 8 6 5
♣ Q J 8 2	♣ 10
♠ Q 10	
♥ A K 9 5	
♦ K J 3	
♣ K 9 5 3	

South's opening One No-trump had been raised to Three by North and West had led Spade Four to East's Ace. When West ducked East's return of Spade Nine, it was clear that he had started with five spades. South could not therefore afford to lose the lead, but he could count only eight immediate tricks. However, he entered dummy with a diamond and pitched a club on Spade Jack.

West was alert and suspicious. If South for his own reasons wanted spades to be cashed, he, West, was not going to cash them. He exited with a heart and South was now able to establish his Heart Nine with no continuing threat from long spades. West feared that South's four-card lengths were the red suits, controlled solely by East, who might find it distressing to have to discard from them before South



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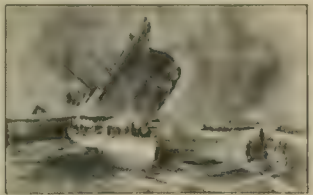
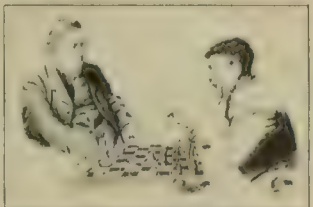
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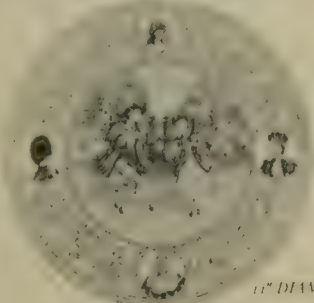
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The Illustrated LONDON NEWS

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CHESS

A tactical display

by John Nunn

It is well known that chess is popular in many East European countries, but many readers will be surprised to learn that it attains an equal popularity in Holland, too. I had the chance to see this for myself when I visited the small Dutch town of Wijk aan Zee in January to attend the annual Hoogovens tournament. Regular reports on radio and television complemented the astonishing coverage afforded by the leading Dutch newspapers, comparable with that devoted to cricket in England. I had the experience of visiting a local restaurant and being complimented by the manager on one of my games; such a thing would be most unlikely to occur in this country.

The final scores of the grandmaster group were Nunn (GB) and Balashov (USSR) $8\frac{1}{2}$ (out of 13), van der Wiel (ND) and Hort (Czechoslovakia) $7\frac{1}{2}$, Nikolic (Yug), Kavalek (USA), Tal (USSR), Hübner (West Germany) and Sosonko (ND) 7, Ree (ND) $6\frac{1}{2}$, Timman (ND) $5\frac{1}{2}$, Christiansen (USA) $4\frac{1}{2}$, Sunye (Brasil) 4 and Chandler (NZ) $3\frac{1}{2}$. Despite the loss given below the 22-year-old Dutch master John van der Wiel achieved a notable success, heading the home contingent and obtaining the first half of a grandmaster title. After the tournament he was held to a rash promise made at the start and surprised the locals by swimming in the North Sea, an unusual activity for January. Ex-world champion Mikhail Tal started badly with a loss to bottom-marker Chandler but he pulled back later with a series of wins including the following tactical display reminiscent of former days.

M. Tal **J. van der Wiel**
White *Black*

English Opening

- | | | |
|---|-------|-------|
| 1 | P-QB4 | P-K3 |
| 2 | N-QB3 | B-N5 |
| 3 | P-K4 | P-QB4 |
| 4 | N-N5! | |

White offends against one of the basic rules taught to beginners, namely that it is unwise to move the same piece twice during the opening. There are special circumstances here, however, in that Black has weakened his Q3 square and cut off his bishop's retreat with the move ...P-QB4.

4 ...N-QB3?!

Black should have covered his weakness by 4...P-Q3, when 5 P-QR3 B-R4 6 P-QN4 P-QR3! 7 NxPch QxN 8 PxB leads to a double-edged position.

- | | | |
|---|-------|------|
| 5 | P-QR3 | B-R4 |
| 6 | P-QN4 | PxP |
| 7 | B-N2 | K-B1 |

Since Black will have to move his king anyway after N-Q6 by White he prefers this move to 7...P-B3.

8 P-K5 KN-K2?

8...P-Q4 9 PxP *en passant* P-QR3 10 PxP BxP would have been much bet-

ter. In the game White sets up an unbreakable blockade of Q6 which severely inhibits the development of Black's queenside.

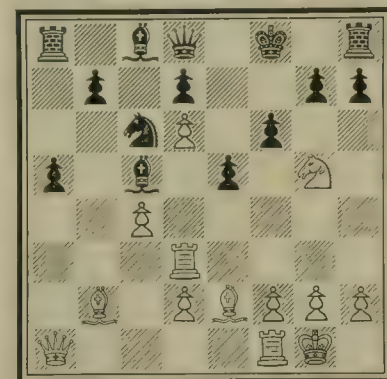
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|----|-------|-------|
| 9 | N-KB3 | P-QR3 |
| 10 | N-Q6 | N-B4 |
| 11 | B-K2 | NxN |
| 12 | PxN | PxP |
| 13 | RxP | B-N5 |
| 14 | R-Q3 | |

White's rook manoeuvre is unusual but it effectively maintains the blockade of Q6. Black could have tried 14...P-QN3 and 15...B-N2 now but this slight improvement would not have made a substantial difference.

- | | | |
|----|---------|-------|
| 14 | ...B-B4 | |
| 15 | O-O | P-QR4 |
| 16 | Q-R1 | P-B3 |
| 17 | N-N5! | |

The decisive assault begins with the deadly threat of 18 B-R5. Black's next move is designed to block the long diagonal but it provides a new avenue of attack down the KB-file.

17 ...P-K4



18 K-R1!

Now 18...PxN loses to 19 BxP NxP 20 QxN threatening 21 QxB and 21 R-KB3ch while otherwise 19 P-B4 brings the other rook into action against Black's king.

- | | | |
|----|---------|------|
| 18 | ...B-Q5 | |
| 19 | P-B4 | Q-N3 |
| 20 | B-QB3 | |

White avoids 20 BxB? PxP when he cannot open the KB-file and instead simply renews the threat of PxP.

- | | | |
|----|--------|------|
| 20 | ...BxB | |
| 21 | QxB | K-N1 |

21...Q-N5 22 Q-R1 does not improve Black's chances.

- | | | |
|----|-------|-----|
| 22 | PxP | NxP |
| 23 | N-K4! | |

Eschewing the false brilliancy of 23 QxN, which has unclear consequences, Tal prepares an unavoidable sacrifice on KB6 to tear open the KN-file.

23 ...P-KR4

23...NxR 24 NxPch PxN 25 QxP N-B7ch 26 RxN QxR 27 QxQ leads to a quick mate in view of the threats of 28 P-B5 and 28 B-R5.

24 NxPch **Resigns**

Rather a shame that White did not get the chance to finish with 24...PxN 25 QxN PxQ 26 R-KN3ch K-R2 27 B-Q3ch P-K5 28 BxPch K-R3 29 R-B6 mate ♘

BRIEFING

CONTINUED FROM PAGE 11

LONDON MISCELLANY

MIRANDA MADGE

EVENTS

Apr 2, 5, 14, 21, 29, 30, 5.45pm. **Words by Wodehouse.** An entertainment with music by Jerome Kern. National Theatre, £1.50.

Apr 3, 4, 10am-6pm. A large model railway will be in action with models of British Rail trains of different periods travelling the tracks. London Transport Museum, 39 Wellington St, WC2. Entrance £1.60, children 80p.

Apr 9, 11.30am. **Butterworth Charity.** Butterworth's bequest originally provided for sixpences to be distributed to poor widows, any remainder being spent on hot cross buns. There are no qualifying widows now but buns are given out in the churchyard to all present—a collection is made to balance the books. Afterwards there is a Good Friday service. St Bartholomew the Great, Smithfield, EC1.

Apr 9-12. **Funfairs** on Hampstead Heath, Blackheath & Wormwood Scrubs. 11am-10pm, Sun 2-6pm.

Apr 10-12, 10am-6pm. A chance to have a ride on a model steam railway & to meet the men who made it. London Transport Museum. 10p a ride.

Apr 11, 3pm. **Easter Parade.** Floats, bands & personalities in procession. Battersea Park, SW11.

Apr 12, 9.30am-noon. **London Harness Horse Parade.** About 250 horses take part including some used by brewers & grocers & representatives of the Royal Horse Artillery. Regents Park.

Apr 12, 11am-6pm. **London International Band & Display Competition.** Bands, majorettes & drum corps compete & there will be a 400-strong guest band from Dallas. White City Stadium, Wood Lane, W12. £2.50, OAPs & children £2.

Apr 12-17. **National Model Railway Exhibition.** There will be 14 large working layouts, demonstrations & trade stands. Westminster Central Hall, SW1. Apr 12 & 17 10am-6pm, Apr 13-16 10.30am-8.30pm. £1.50, OAPs & children 75p.

Apr 14, 15. **Spring Flower Show,** including displays of camellias, daffodils, alpine plants & bonsai trees. RHS Halls, Vincent Sq, SW1. Apr 14, 11.30am-6pm, 80p; Apr 15, 10am-5pm, 60p.

Apr 18, 2-5pm. **Gardens open in Canonbury, N1.** A chance to see the spectacular view from the Tudor Canonbury Tower which formed part of St Bartholomew's Priory. There will be guided tours on which you will be told the history of the Tower & neighbourhood & teas will be served in the Buttery. Entry is through Canonbury House Garden, Canonbury Pl. Also open are the walled gardens at 46 Canonbury Sq & 60 St Paul's Rd. Combined charge for gardens & guided tour 95p, or 35p each garden, children half price.

Apr 18, 2-6pm. **Gardens open in Chiswick Mall, W4.** Walpole House, which was built between the mid 16th century & early 18th century, was once the home of Barbara Villiers, Duchess of Cleveland. There is an interesting collection of plants & a water garden. Strawberry House has a smaller garden with camellias & magnolias. Plants will be on sale at both gardens. Admission 40p each garden, children 20p.

Apr 20, 6pm. **The Rev Francis Kilvert, Victorian.** A celebration of the diarist. National Theatre. £1.50.

Apr 21, 11.30am. **Stow Commemoration service.** John Stow, the 16th-century historian who wrote the Survey of London, worshipped & is buried in St Andrew Undershaft. At the annual service in his honour the Lord Mayor puts a new quill in the hand of the statue on top of Stow's tomb. The address will be given by the historian Mark Fitch. St Andrew Undershaft, St Mary Axe, EC3.

Apr 21, noon. **A gun salute** is fired to celebrate the Queen's birthday. Hyde Park, opposite the Dorchester.

Apr 22, noon. **Spital Sermon.** A sermon on the theme of the resurrection was traditionally preached to the two great London hospitals, the Bridewell & Christ's Hospital. Representatives of these institutions still attend the annual service at which the Lord Mayor of London is also present. The preacher this year is the Bishop of London. St



EASTER FESTIVITIES range from the distribution of hot cross buns at St Bartholomew the Great on Good Friday to the more rowdy Sunday afternoon Easter Parade in Battersea Park and the funfairs which pitch on Hampstead Heath, Wormwood Scrubs and Blackheath.

□ Amuse a child at Easter by exploring the Puffin Club Exhibition which this year is in the Bishopsgate Institute, a turreted building of 1894 with a lovely Arts & Crafts Movement frieze of leafy trees running across its façade. A clown will be tumbling in the Fun Fair and there is a sanctuary—called the Egg Nest—where the very young can make terrifying monsters. Writers and illustrators come to meet their readers and there is a bookshop selling every Puffin book in print.

□ The National Theatre celebrates the centenary of the birth of P. G. Wodehouse with an exhibition of memorabilia, first editions and manuscripts, open until May 22 from 10am to 11pm Monday to Saturday. In the early evening there are lectures on Wodehouse by such eminent men as Malcolm Muggeridge and William Douglas-Home and also several performances of a nostalgic entertainment, *Words by Wodehouse*, recalling the author's early days in American musical comedy. The music for this is by Jerome Kern.

Lawrence Jewry, next Guildhall, EC2.

Apr 22 & 25, 2-6pm. **Garden open at 38 Canonbury Park South, N1.** This is a garden specializing in irises, hybrid & species. Demonstrations will be given for amateur hybridizers on request & tea, cold drinks & biscuits will be for sale. 30p, children 15p.

Apr 29-May 3, 11am-7pm. **Health & Leisure '82.** At the exhibition you will find people who make spa beds & saunas, homeopathic medicines, home-brew beer kits & electronic games. There will be demonstrations of keep-fit exercises, dance & yoga & outside will be a Maypole. Alexandra Pavilion, Alexandra Pk, Wood Green, N22. £2, OAPs & children £1.

Apr 27, 28. **Flower show,** including rhododendrons, irises & roses. RHS Halls. Apr 27, 11am-6pm, 80p; Apr 28, 10am-5pm, 60p.

FOR CHILDREN

Apr 1-30. **Weather, or not?** A trail which leads to pictures showing dramatic weather conditions & sets you wondering why cherubim float among the clouds. National Gallery, Trafalgar Sq, WC2. Mon-Sat 10am-6pm, Sun 2-6pm. Closed Apr 9. Versions for infants, juniors & seniors.

Apr 5-26. **Work, Rest & Play.** A trail which guides children to look at paintings showing people earning their living or enjoying their leisure. There will also be special tours of the gallery for children at 11.30am Apr 13-15 & Apr 20-22; meet at the Rotunda. Tate Gallery, Millbank, SW1. Mon-Sat 10am-6pm, Sun 2-6pm, closed Apr 9.

Apr 7-17. **Puffin City:** the 15th Puffin Exhibition. There will be guided walks round the City near Bishopsgate, exhibitions of Puffineers' art, films,

games & on the first afternoon a fancy-dress parade. Please dress up as your favourite London character, or as anything else. The Bishopsgate Institute, 230 Bishopsgate, EC2 (opposite Liverpool St Station). Apr 7, 2-5pm, then daily 10.30am-5pm, closed Apr 11. Puffin Club Members 50p, non-members 75p.

Apr 8, 3pm. **Hiawatha Tea Party.** A chance to have tea with the Hiawatha Company, play games & win prizes. Olivier Stalls Foyer, National Theatre, South Bank, SE1. Tickets £3.50 (includes food & fun) from the Contact Department, 928 2033, ext 361/363.

Apr 13-15, 2.30pm. **A Journey into the Jungle.** An afternoon during which children will search for pictures of the jungle on the Indian playing cards in the special exhibition (see p93), help create a jungle mural, make playing cards & listen to *Just So Stories*. Bethnal Green Museum, Cambridge Heath Rd, E2.

Apr 14-16, 11am & 1.30pm. **Meet the Aviators.** The ILEA Curtain Theatre present the drama of the great 1910 London-Manchester Air Race. Museum of London, London Wall, EC2 (600 3699). Tickets obtainable one hour before the performance—the lecture room only holds 50 people so do go early. 30p.

LECTURES

BRITISH MUSEUM

Gt Russell St, WC2 (636 1555).

Apr 15, 29, 6.15pm. **Lectures in connexion with the exhibition Excavating in Egypt:** Apr 15, Recording the monuments of Egypt—the epigraphic work of the EES, Dr Jeffrey Spencer; The Memphite tomb of Horemheb, commander-in-chief of Tutankhamun, Dr Geoffrey Martin.

Films, Tues-Fri at 3.30pm:

Mar 30-Apr 2. **Champollion or Egypt Deciphered**—a film about the French scholar who dedicated his life to the study of hieroglyphs; **The World Saves Abu Simbel**—the raising of the temples built by Ramesses II.

Apr 6-8. **Nubia 64**—the rescue of the monuments of Nubia made necessary by the building of the Aswan High Dam.

Apr 13-16 & 20-23. **Egypt: the gift of the Nile.**

Apr 27-30. **The Sword & the Flute**—a film by James Ivory about Indian miniature paintings of the Mughal period; **Akbar**—the life of the Mughal emperor illustrated by miniatures.

NATIONAL THEATRE

South Bank, SE1 (928 2252).

Apr 8-28, 6pm. **Wodehouse centenary lectures:** Apr 8, Recent Wodehouse scholarship, Richard Usbourne; Apr 13, Wodehouse in the theatre, William Douglas-Home; Apr 23, The world of Wodehouse, Benny Green; Apr 28, Wodehouse in distress, Malcolm Muggeridge.

Apr 19, 6pm. **The Second Mrs Tanqueray**, Dr Penny Griffin. £1.50 for each lecture.

PLANETARIUM

Greenwich Pk, SE10 (858 4422).

Apr 14-16, 20-23: 2.30pm, Pageant of the planets; 3.30pm, Astronomy for everyone. Heather Cooper & John Dix.

Apr 17: 2.30pm, The fires of night; 3.30pm, Star power. Mark Stenhoff.

Apr 24: 2.30pm, The demon star; 3.30pm, Mysterious moon. Nigel Henbest. 30p, children 15p.

RHS NEW HALL

Greycoat St, SW1 (834 4333).

Apr 14, 2.30pm. **Bonsai**, Peter Adams.

Apr 27, 2.30pm. **Rhododendrons in the wild**, Tony Schilling.

ROYAL SOCIETY OF ARTS

8 John Adam St, WC2 (839 2366).

Apr 7, 6pm. **The Ombudsman**—a retrospect, Sir Idwal Pugh. Free tickets from the secretary.

SCIENCE MUSEUM

Exhibition Rd, SW7 (589 3456).

Apr 8, 10, 12, 13, 14, 3pm. **Is small still beautiful?** Aubrey Tulley. The lecture will take a close look at current developments in alternative technology, with demonstrations. Free tickets from the Information Office at the museum or by post from the Education Office.

TATE GALLERY

Millbank, SW1 (821 1313).

Apr 1, 1pm. **The Thames as Subject: James McNeill Whistler & Walter Greaves**, Malcolm Warner.

Apr 2, 1pm. **Rossetti: a centenary reading**, Gill Cohen & Cecily Lownthal.

Apr 3, 4, 10, 11, 17, 18, 24, 25, 2.30pm. **Painting of the month:** Sir John Everett Millais' "Christ in the House of His Parents".

Apr 11, 3pm. **Paintings for Eastertide**, Laurence Bradbury.

VICTORIA & ALBERT MUSEUM

Cromwell Rd, SW7 (589 6371).

Apr 3, 3pm. **French porcelain**, Jane Gardiner.

Apr 4-25, 3.30pm. **A Closer Look:** Apr 4, The Butler Bowden Cope, Thomasina Beck; Apr 18, Achilles Arming by Thomas Banks, Julius Bryant; Apr 25, Madame de Serilly's boudoir, Philippa Barton.

Apr 24, 3pm. **St George in the V&A**, Catherine Oakes.

ROYALTY

Apr 19. **Princess Anne**, Chancellor of the University of London, visits the Institute of Education. Bedford Way, WC1.

Apr 28, noon. **The Duke of Edinburgh** presents the Design Council's 1982 Awards. Barbican, EC2.

Apr 29, 6pm. **The Prince of Wales** attends a lecture by Professor M. W. Thring—Human Engineering; the Work of an Engineer with a Conscience. The Institution of Mechanical Engineers, 1 Birdcage Walk, SW1.



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BRIEFING

TELEVISION JOHN HOWKINS



Patrick Moore celebrates 25 years on screen: his monthly *ILN* column is on page 64.

FEW TELEVISION PROGRAMMES come with such classy antecedents as Tony Palmer's *Igor Stravinsky* (April 9, 10). His two previous TV essays on musicians have won the Prix Italia, the world's top prize. Will *Stravinsky* bring the hat-trick? Never a man to rest on modesty, Tony Palmer wanted three hours for the programme, which LWT's *South Bank Show* agreed to provide, and six hours for the film on Wagner he is now doing in Vienna. He covers Stravinsky's life in Russia and France as well as America, with music from *Firebird*, *The Rite of Spring* and much else. There are substantial contributions from Stravinsky's children—never before interviewed, according to LWT—from Vera Stravinsky, his widow, and Robert Craft, his assistant and biographer. Expect a provocative, engaging, illuminating three hours.

Unfortunately LWT do not believe people can watch for three hours in one go. They have cut the programme into two parts, starting on Friday and finishing on Saturday. I shall outwit LWT by recording both parts on a video cassette, and then watch them together, a technique which also allows me to skip LWT's ads.

□ We need fear no visitors from outer space while we have Patrick Moore on our side. He will give ample warning, explain what is happening, and shoo away any troublemakers. This month our very own spaceman celebrates 25 years of *The Sky at Night* (April 25) in which he has kept us up-to-date on things out there; never does knowledge come more easily. He has never missed a programme, but there have been a few nasty moments. Once he swallowed a fly while speaking. He managed to cope; as his mother pointed out, "It was terrible for you but much worse for the fly." Patrick Moore sees himself as a Moon man and one of his major triumphs came when he was able to recognize the Russian pictures of the far side of the Moon when they arrived without warning in the studio during a show. But he thinks the Americans will not land on the Moon again for another 10 years and meanwhile he is looking ahead to Halley's comet in 1985.

THE MONTH IN VIEW

Programme previews carry details of dates and channel only. Transmission times are not available when the *ILN* goes to press.

April 1. *Badger by Owl-light* (BBC1)

A three-part thriller about London terrorists who kill a rich man's daughter; the chase leads to a commune in Scotland & some occult practices; with Bernard Horsfall & Andrew Keir.

April 2. *The Sidmouth Letters* (BBC2)

A *Playhouse* by Paula Milne. An American academic & a young English novelist, after some early quarrels, combine to search for letters suggesting that Jane Austen had a lover.

April 3. *The Creation* (BBC2)

Probably the high note of BBC Wales's celebration of the 250th anniversary of Joseph Haydn's

birth. Why Wales? Because A. C. Robbins Landon, chief expert, lives there. This performance of the famous oratorio draws heavily on the musical talent of Cardiff & Swansea.

April 4. *The Lost Mystery* (BBC2)

The holy city of Lhasa, capital of Tibet for over 1,000 years, was unvisited by Europeans until this century. Fortunately for us the first visitors (including Heinrich Harrar & Francis Younghusband) were keen observers &, exceptionally, more than competent photographers, though their arrival brought mixed results for the Tibetans. Tonight's film recounts the first invaders & travellers, when Lhasa's golden roofs covered 20,000 monks. *The Bamboo Curtain Falls* (Apr 8) tells of the Chinese take-over and the destruction of the monasteries.

Also, *The Antiques Road Show* (BBC1). In Winchester, new presenter Hugh Scully looks at a nice but dirty Victorian painting, later discovered to be quite valuable, & a marvellous job lot of Japanese objects. After this opener the show moves to Lancaster, St Austell, Leamington Spa, Bolton, Exeter, Scarborough & Malvern.

April 5. *Aceite Toxico* (BBC2)

A *Horizon* report on the scandal of the Spanish company which sold industrial oil as cooking oil. More than 200 people have died. There is talk of government connivance, but the film concentrates on the many attempts to find an antidote—so far without success.

April 6. *Scope* (BBC1)

An ambitious attempt at a science series in peak time. Will it be a popular success (the producers are hoping for 10 million viewers) or just a time-filler? The topics range widely, from shelters & other devices to help us survive a nuclear explosion to the physiological basis of musical appreciation & the new pheromones which make us smell nice (& sexy).

Also, *Whistling Wally* (BBC1). A moody play about a 17-year-old lad who discovers on the eve of his first foreign holiday that his father is dying; he has to work out what his family means to him.

Also, *The Real World* (ITV). This TVS programme on the current experiments with 3-D TV in France, Germany & the Arab world includes five minutes of its own 3-D material; but you will need the special red-&-green spectacles to be distributed by *TV Times* (south-east only).

April 10. *The Best of Parkinson* (BBC1)

Parky's farewell to the BBC. He is switching (via a year chatting in Australia) to Peter Jay's AM-TV breakfast show. After years of being on too late, he will soon be on too early.

April 11. *Passion & Resurrection* (BBC2)

A new passion play from Winchester Cathedral, directed by the Bishop. Also, *Omnibus* (BBC1). Barry Norman interviews Leonard Bernstein as a curtain-raiser to a televised concert on Apr 14.

April 14. *The Woman in White* (BBC2)

Wilkie Collins's mystery thriller is often called England's first detective novel. Producer Jonathan Powell, as usual, has a strong cast, including Diana Quick, Alan Badel & Ian Richardson. The story starts on Hampstead Heath & then moves to Cumberland.

Also, *I Remember Nelson* (ITV). To say this four-part drama is about Nelson's life & loves is true but misleading. The presence of writer Hugh Whitmore, director Simon Langton & producer Cecil Clarke promises more than just a twisting of emotions. Each week the story is told by a different person, starting tonight with Lady Nelson (Anna Massey).

Also, *Bernstein at the Royal Festival Hall* (BBC2). Leonard Bernstein conducts the BBC Symphony Orchestra (for the first time) in his own Songfest and Elgar's Enigma Variations; with Radio 3 supplying stereo sound.

April 16. *The Missing Monsoon* (ITV).

A *Survival* report on the Bharatpur Estate in India, once a hunting ground for viceroys & nabobs, now a National Park. Last year the rains were late & threatened the wildlife; the programme is billed as a "celebration of place".

April 21. *The Wreck of the Mary Rose* (BBC2)

Tonight, *Chronicle* repeats John Selwyn Gilbert's film about the rediscovery of Henry VIII's flagship which sank 1 mile off what is now Portsmouth & has lain mostly undisturbed & apparently unspoiled for over 400 years. Tomorrow (Apr 22), a new film shows the plans to raise her with the assistance of archaeologist Margaret Rule, patron the Prince of Wales & connoisseur/financier Armand Hammer.

Also, *Secombe with Music* (ITV). The first of three programmes.

April 25. *Blue Marigold* (ITV)

A new series of *Tales of the Unexpected* starts with this play that won a recent *TV Times* competition. I cannot decide whether the casting is wilfully misguided or brilliant: Toyah Willcox is an ordinary-looking girl with an unattractive voice; her rival is Sharon Duce.

Also, *Young Musician of the Year* (BBC1). The final of the third of this popular & interesting event. More than 500 musicians, all under 19 years old, have competed.

SPORT

FRANK KEATING

OVER THE YEAR one or two sporting events can lift themselves out of the routine and, dramatically, take the whole nation by surprise, rather like when Botham took the Ashes cricket series by the scruff of the neck last summer. However some events italicize the calendar as of almost historical right. Every man, woman and child is allowed to get worked up over the Derby, the English and Scottish FA Cup finals, the tennis fortnight at Wimbledon and, especially, the Grand National steeplechase at Aintree. Whatever happens in the middle of the afternoon on April 3 this year will pass, indelibly, into the folklore of the future. *Devon Loch, Early Mist, Nickel Coin, Mr What, Foinavon, Red Rum*, of course, and last year's dramatic winner *Aldaniti*, are all names that are writ bold in the legend. And unquestionably there will be another one inscribed around teatime this first Saturday of April in 1982. Don't go—but get near a TV set.



Lucinda Prior-Palmer in action: horse trials at Badminton April 15-18.

□ April is a horsey month. Between April 15 and 18 the county set congregate at Badminton in Gloucestershire for what has fast become one of their great festivals—the three-day horse trials on the estate parkland of the Duke of Beaufort, so long the Master of the Queen's Horse. Typically and quaintly British, they last four days. On April 29 the extra-special specialists, with the form-book in their jacket pockets and bank-notes safe in elastic bands, start their summer season when the shouts ring out at Newmarket for the first classic of the flat-racing year—the 1,000 Guineas.

□ The new summer season for lawn tennis starts on Bournemouth's hard courts on April 19. Soccer, meanwhile, builds to a climactic period—in England and Scotland the FA Cup semi-finals are played on April 3 (so, too, are the final eliminators at rugby league and union), and the first of the home internationals will give some sort of pointer to the World Cup in Spain for England, Ireland and Scotland. April, this year, heralds in a long, long summer of sport.

HIGHLIGHTS

ATHLETICS

Apr 24. **AAA Twelve-Stage Road Relay Championships**, Sutton Coldfield, W Midlands.

CANOEING

Apr 9-12. **Devizes to Westminster Canoe Race**, start Apr 9, 7am, Devizes, Wilts, finish Apr 12, noon, County Hall Steps, SE1.

Apr 24, 25. **BCU Spring Regatta**, Holme Pierrepont, Nottingham.

CYCLING

Apr 19-24. **Sealink International**, Ostend, Belgium to Manchester.

DARTS

Apr 3. **Arctic Life Nations' Cup**, Wembley Conference Centre, Middx.

EQUESTRIANISM

Mar 31-Apr 4. **Birmingham International Show-jumping Championships**, National Exhibition Centre, Birmingham.

Apr 15-18. **Badminton Horse Trials**, Badminton, nr Tetbury, Glos.

Lucinda Prior-Palmer & her friends Mark Phillips & Princess Anne will be the star attractions.

FENCING

Apr 3. **Desprez Cup**, ladies' foil, de Beaumont

Centre, 83 Perham Rd, W14.

FOOTBALL

Apr 3. **FA Cup semi-finals**.

Apr 27. **Wales v England**, Cardiff.

Apr 28. **Northern Ireland v Scotland**, Belfast.

London home matches:

Arsenal v Tottenham Hotspur, Apr 12; v Nottingham Forest, Apr 17.

Brentford v Oxford United, Apr 3; v Millwall, Apr 9; v Preston North End, Apr 17.

Charlton Athletic v Newcastle United, Apr 3; v Cardiff City, Apr 13; v Rotherham United, Apr 17.

Chelsea v Oldham Athletic, Apr 3; v Queen's Park Rangers, Apr 10; v Derby County, Apr 24.

Crystal Palace v Grimsby Town, Apr 3; v Chelsea, Apr 12; v Oldham Athletic, Apr 17.

Fulham v Swindon Town, Apr 13; v Bristol Rovers, Apr 17.

Millwall v Southend United, Apr 12; v Fulham, Apr 24.

Orient v Leicester City, Apr 3; v Cambridge United, Apr 12; v Bolton Wanderers, Apr 17.

Queen's Park Rangers v Sheffield Wednesday, Apr 3; v Watford, Apr 12; v Shrewsbury Town,

Apr 17.

Tottenham Hotspur v Birmingham City, Apr 3; v Ipswich Town, Apr 10; v Notts County, Apr 24.

Watford v Crystal Palace, Apr 9; v Sheffield Wednesday, Apr 24.

West Ham United v Swansea City, Apr 10; v Leeds United, Apr 24.

Wimbledon v Brentford, Apr 12; v Chesterfield, Apr 24.

GYMNASTICS

Apr 3. **Daily Mirror Champions All**, Wembley Arena, Middx.

HORSE RACING

Apr 1. **Topham Trophy Handicap Chase**, Liverpool.

Apr 3. **Sun Grand National, Sun Templegate Hurdle**, Liverpool.

Can there be a more potent pagan festival in the whole of the British Isles than this, which is enacted on a sooty insalubrious circle of ground near Liverpool in the early springtime?

Apr 12. **Welsh Champion Hurdle**, Chepstow.

Apr 13. **Welsh Champion Chase**, Chepstow.

Apr 14. **Tote European Free Handicap**, Newmarket.

Apr 16. **Scottish Champion Hurdle**, Ayr.

Apr 17. **William Hill Scottish National**, Ayr.

Apr 21. **Sean Graham Hurdle**, Cheltenham.

Apr 22. **Three-Fives Golden Miller Chase**, Cheltenham.

Apr 24. **Whitbread Gold Cup**, Sandown Park.

Apr 29. **1,000 Guineas Stakes**, Newmarket.

Point-to-points:

Apr 3. **Essex, Marks Tey**, Nr Colchester, Essex.

Apr 10. **Ashford Valley**, Charing, Nr Ashford, Kent; **Hursley Hambledon**, Tweseldown, Nr Aldershot, Hants; **Vale of Aylesbury**, Kimble, Nr Aylesbury, Bucks.

Apr 12. **Cowdray**, Midhurst, W Sussex; **Old Berkshire**, Lockinge, Nr Wantage, Berks; **Southdown & Eridge**, Heathfield, Nr Uckfield, E Sussex.

Apr 17. **East Essex, Marks Tey**; **West Kent**, Penshurst, Nr Tonbridge, Kent; **South & West Wilts**, Larkhill, Nr Amesbury, Wilts.

MOTOR RALLYING

Apr 9-13. **Circuit of Ireland**, start & finish Ormeau Park, Belfast, NI.

RUGBY

Apr 3. **John Player Cup semi-finals**.

Apr 3. **Army v Royal Air Force**, Twickenham.

London home matches:

Harlequins v Bristol, Apr 3.

London Welsh v Swansea, Apr 3; v Newbridge, Apr 17.

Richmond v Neath, Apr 3.

Rosslyn Park v Bridgend, Apr 3; v Harlequins, Apr 17.

Saracens v London Scottish, Apr 3; v Middlesbrough, Apr 10; v Gosforth, Apr 12; v London Irish, Apr 17; v Coventry, Apr 21.

Wasps v Nottingham, Apr 3.

SNOOKER

Apr 30-May 16. **Embassy World Professional Championships**, Crucible Theatre, Sheffield.

SQUASH

Mar 29-Apr 8. **British Open**, Bromley SC & Churchill Theatre, Bromley, Kent.

Apr 7-11. **European Championships**, Sophia Gardens, Cardiff.

Apr 15. **Audi World Cup Final**, Cannons SC, Cousin Lane, EC4.

Apr 16-19. **SRPA Championships**, Lambwath Hall, Hull, Humberside.

Apr 24, 25. **Banbury Finals**, National Sports Centre for Wales, Cardiff.

SWIMMING

Apr 1-4. **Coca Cola National Short Course Championships**, Nuneaton, Warwicks.

Apr 9-12. **European Diving Cup**, Crystal Palace.

Apr 17, 18. **GB v USSR**, Derby Baths, Blackpool, Lancs.

TENNIS

Apr 19-24. **State Express Classic**, West Hants LTC, Bournemouth, Dorset.

WALKING

Apr 3. **Metropolitan Open 20 Kilometres**, Battersea Pk, SW11.

WINTER SPORTS

Mar 29-Apr 2. **British Alpine Ski Championships Slalom & Giant Slalom**, Cairngorm, Scotland.

Apr 10, 11. **British Freestyle Ski Championships**, Cairngorm.



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CLASSICAL MUSIC

MARGARET DAVIES

TWO EVENTS for organ enthusiasts: on April 2 at the Albert Hall Carlo Curley and four guest organists will give a concert of works from the classical and theatre organ repertoire, performing on four different instruments. During the evening Pierre Cochereau, former organist of Notre Dame de Paris, will improvise a symphony based on two themes selected on stage from those submitted by the public. On April 7, in the last of the Organ Spectrum series at the South Bank, Susan Landale will give the first complete British performance of the Czech composer Peter Eben's *Faust*, a nine-part work adapted from his stage music for Goethe's play.

□ The London Fortepiano Trio—Linda Nicholson, fortepiano, Monica Huggett, violin, and Timothy Mason, cello—will celebrate the 250th anniversary of Haydn's birth with a series of 12 concerts in the Purcell Room, from April 1 to November 7, at which, joined by guest soloists, they will play a large proportion of the composer's chamber music. Linda Nicholson will perform on a recently discovered and restored fortepiano by Schantz, whose instruments were recommended by Haydn.

□ Luciano Pavarotti will sing nine operatic arias with the RPO at the Albert Hall on April 13 at a royal gala to be attended by the Queen Mother, who is the orchestra's patron. The concert is in aid of the RPO's national appeal.

□ Boris Christoff returns to London on April 4 after an absence of three years in an all-Mussorgsky programme with the LPO at the Festival Hall at which he will sing the death of Boris from *Boris Godunov*.

□ Julian Lloyd Webber will give the world première of a cello concerto written for him at his request by the Spanish composer Joaquín Rodrigo who will attend the LPO concert on April 15 in the Festival Hall.

CONCERT AND RECITAL GUIDE

ALBERT HALL

Kensington Gore, SW7 (589 8212).

April 2, 7.30pm. **The Organists Entertain**, Carlo Curley, Pierre Cochereau, Robin Richmond, Sheila Lawrence, Lyn Larsen, organ.

Apr 4, 7.30pm. **BBC Symphony Orchestra & Chorus**, conductor Wright; Linda Esther Gray, soprano; Bernadette Greevy, contralto; Ryland Davies, tenor; Thomas Allen, baritone. Mendelssohn, Elijah.

Apr 9, 2.30pm. **Royal Choral Society, London Mozart Players**, conductor M. Davies; Wendy Eathorne, soprano; Fiona Kimm, contralto; James Griffett, tenor; Raimund Herincx, bass; John Birch, organ. Handel, Messiah.

Apr 11, 7.30pm. **New Symphony Orchestra, Blue Danube Dancers**, conductor Ridley. Music by the Strauss family, Schubert, Mozart, Suppé, Lehár.

Apr 13, 7.30pm. **Royal Philharmonic Orchestra**, conductor Adler; Luciano Pavarotti, tenor. Royal gala concert in the presence of the Queen Mother. Operatic arias & Neapolitan love songs.

Apr 15, 7.30pm. **London Symphony Orchestra**, conductor Fischer; Teresa Berganza, mezzo soprano. Bizet, arias & Interlude from Carmen; Offenbach, two arias from Perichole, Ariette; Mahler, Symphony No 1.

Apr 25, 7.30pm. **New Symphony Orchestra, Band of the Irish Guards**, conductor Howe; Joanne Gruenberg, piano. Tchaikovsky, Romeo & Juliet, Piano Concerto No 1, Capriccio Italien, Swan Lake suite, Overture 1812 with cannon & mortar effects.

Apr 30, 7.45pm. **London Philharmonic Orchestra**, conductor Krips; Nicholas Busch, horn. Haydn, Symphony No 73 (Hunt); Beethoven, Contredanses 1 & 2; Mozart, Horn Concerto No 4; Suppé, Overture Poet & Peasant; Lehár, Waltz Gold & Silver; Strauss, Czech Polka, Tic-Tac Polka; Waldeufel, Waltz The Skaters.

BARBICAN CENTRE

Silk St, EC2 (628 8795, cc 638 8891).

Apr 1, 7.15pm, Apr 3, 8pm. **London Symphony Orchestra**, conductor Elder. Harris, Symphony No 3; Bernstein, Symphonic Dances from West Side Story; Ives, Washington's Birthday & The Fourth of July from The Holiday Symphony; Gershwin, An American in Paris.

Apr 2, 8pm. **English Chamber Orchestra**, conductor Kraemer; Deborah Rees, soprano; Jean Rigby, mezzo-soprano; Adrian Thompson, tenor; Henry Herford, bass; José-Luis García, violin. Bach, Suite No 1, Brandenburg Concerto No 1, Cantata No 208.

Apr 5, 8pm. **Polish Chamber Orchestra**, conductor Maksymiuk; Yehudi Menuhin, violin.

Handel, Concerto Grosso Op 6 No 11; Vivaldi, Violin Concertos in G minor (La Pietà), in C; Dvorak, Serenade for Strings.

Apr 6, 8pm. **Stephen Bishop-Kovacevich**, piano. Beethoven, Piano Sonatas Nos 30-32.

Apr 8, 8pm. **Polish Chamber Orchestra**, conductor Maksymiuk; Stephen Bishop-Kovacevich, piano. Vivaldi, Concerto Grosso Op 3 No 5; Sikorski, Strings of the Earth; Mozart, Piano Concerto No 12; Rossini, String Sonata No 3; Tchaikovsky, Serenade in C.

Apr 9, 5pm. **English Baroque Choir & Orchestra**, conductor Lovett; Jennifer Smith, soprano; Margaret Cable, contralto; William Kendall, tenor; Richard Jackson, bass; Ian Partridge, Evangelist; Brian Rayner Cook, Christus. Bach, St Matthew Passion (in German).

Apr 10, 8pm. **London Concert Orchestra, London Choral, Trumpeters from the Band of the Welsh Guards**, conductor Dods; Josephine Barstow, soprano. Opera gala night. Programme includes Grand March from Aida, Chorus of the Hebrew Slaves from Nabucco, Easter Hymn from Cavalleria Rusticana, Polovtsian Dances from Prince Igor, arias from Madama Butterfly & La Traviata.

Apr 11, 7.30pm. **Royal Philharmonic Orchestra**, conductor Del Mar; Cristina Ortiz, piano. Beethoven, Piano Concerto No 4, Symphony No 7.

Apr 12, 7.30pm. **Johann Strauss Orchestra**, Jack Rothstein, director & violin; Johann Strauss Dancers in costumes of the period, choreographer Stephenson; Anne Mackay, soprano. Music by the Strauss family.

Apr 17, 8pm. **London Symphony Orchestra**, conductor Tjcknavorian; John Ogdon, piano. Tjcknavorian, Ballet Suite 1; Khachaturian, Ballet suite Gayaneh; Rachmaninov, Piano Concerto No 2; Gershwin, An American in Paris.

Apr 21, 7.30pm. **City of London Sinfonia, Richard Hickox Singers**, conductor Hickox; Norma Burrows, Sally Burgess, sopranos; Charles Brett, counter-tenor; Anthony Rolfe-Johnson, tenor; Stephen Roberts, baritone. Bach, Mass in B minor.

Apr 23, 8pm. **BBC Concert Orchestra**, conductor Alwyn; Marilyn Hill Smith, soprano; John Treleven, tenor; Forbes Robinson, bass; Robin Boyle, presenter. Friday Night is Music Night, concert for St George's Day.

Apr 25, 7.30pm. **London Symphony Orchestra & Chorus**, conductor Hickox; Yvonne Kenny, soprano; Felicity Palmer, mezzo-soprano; Philip Langridge, tenor; John Shirley-Quirk, bass. Vaughan Williams, Five Mystical Songs; Mozart, Mass in C minor K427.

ST JOHN'S

Smith Sq, SW1 (222 1061).

Apr 1, 7.30pm. **Pro Arte Quartet of Salzburg**. Haydn, Quartets Op 51 Nos 1-7 (The Seven Last Words of Our Saviour on the Cross).

Apr 4, 25, 7.30pm. **Orchestra of St John's Smith Square**, conductor Lubbock. **Schubert series**: Apr 4, Michel Dalberto, piano. Schubert, Symphonies No 6 & No 4 (Tragic); Ravel, Piano Concerto in G; Apr 25, Iona Brown, violin. Beethoven, Violin Concerto; Schubert, Symphony No 9 (Great).

Apr 5, 1pm. **Vermeer Quartet**. Haydn, Quartet in D Op 20 No 4; Mendelssohn, Quartet in A Op 13. Apr 5, 7.30pm. **London Sinfonietta**, conductor Knussen. Powers, En voyage; Ford, Concerto for Orchestra.

Apr 6, 7pm. **St Margaret's Westminster Singers, City of London Sinfonia**, conductor Hickox; Neil Jenkins, Evangelist; Stephen Varcoe, Christus; Elizabeth Lane, soprano; Charles Brett, counter-tenor; Adrian Thompson, tenor; Richard Jackson, bass. Bach, St John Passion (in German).

Apr 15, 7.30pm. **English Saxophone Quartet**. Programme includes Glazounov, Quartet for Saxophones.

Apr 16, 7.30pm. **Academy of London**, conductor Stamp; Sally Burgess, soprano; Philip Pilkington, piano. Mozart, Overture La Clemenza di Tito, Ch'io mi scordi di te K505, Piano Concerto No 17 K453, Symphony No 39 K543.

Apr 21, 7.30pm. **Wren Orchestra**, conductors Fairbairn, Horovitz; Gwyneth Pryor, piano. Beethoven, Piano Concerto No 1; Horovitz, Jazz Concerto; Respighi, The Birds.

Apr 26, 1pm. **London Sinfonietta**, conductor Atherton. Hindemith, Kammermusik No 1; Milhaud, Symphony No 3; Stravinsky, Suite, The Soldier's Tale.

SOUTH BANK

SE1 (928 3191).

(FH=Festival Hall, EH=Queen Elizabeth Hall, PR=Purple Room)

Apr 1, 26, 29, 7.30pm. **London Fortepiano Trio**.

Haydn series: Apr 1, Haydn, Trios in C Hob XV:7, in F sharp minor Hob XV:26, in A Hob XV:9, in C Hob XV:27; Apr 26, Richter, Sonata in A Op 2 No 3; Mozart, Sonata in C K14; Haydn, Trios in F minor Hob XV:1, in E Hob XV:34, in A Hob XV:35; Eichner, Trio in C minor Op 8 No 3; Apr 29, Antony Pay, clarinet. Vivaldi, Trio in E flat for violin, clarinet & cello Op 20 No 5; Haydn, Fantasia in C Hob XVII:4, Trios in D minor Hob XV:23, in G Hob XV:5; Beethoven, Trio in B flat Op 11. PR.

Apr 1, 7.45pm. **Tilford Bach Choir & Orchestra**, conductor Darlow; Gillian Fisher, soprano; Malcolm Smith, alto; Adrian Thompson, tenor; Stephen Varcoe, bass; Rogers Covey-Crump, Evangelist; Brian Rayner Cook, Christus. Handel, The Passion of Christ. EH.

Apr 1, 8pm. **London Philharmonic Orchestra**, conductor Conlon; James Galway, flute. Mozart, Symphony No 38 (Prague), Flute Concerto in D K314; Mayer, Flute Concerto; Roussel, Bacchus & Ariadne Suite No 2. FH.

Apr 2, 8pm. **Royal Philharmonic Orchestra**, conductor Weller; Stephen Bishop-Kovacevich, piano. Beethoven, Piano Concerto No 4, Symphony No 6 (Pastoral). FH.

Apr 3, 8pm. **Vladimir Ashkenazy**, piano. Scriabin, Three pieces from Op 51: Fragilité, Prélude, Poème ailé; Three pieces from Op 56: Ironies, Nuances, Etude; Sonata No 6; Ravel, Pavane pour une Infante défunte, Gaspard de la nuit; Mussorgsky, Pictures at an Exhibition. FH.

Apr 4, 11am & 2.30pm. **Bach Choir, English Chamber Orchestra**, conductor Willcocks; Felicity Lott, soprano; Alfreda Hodgson, contralto; Maldwyn Davies, tenor; Stephen Roberts, bass; Robert Tear, Evangelist; Rodney Macann, Christus; Hubert Dawkes, organ continuo; John Scott, organ. Bach, St Matthew Passion (in English). FH.

Apr 4, 3pm. **Fou Ts'ong**, piano. Beethoven, Sonata in E Op 109; Debussy, Six Etudes Book II; Satie, Trois Gymnopédies, Trois Gymnopédies; Chopin, Berceuse in D flat Op 57, Fantaisie in F minor Op 49, Four Mazurkas Op 24, Impromptu in F sharp Op 36. EH.

Apr 4, 7.30pm. **London Philharmonic Orchestra & Choir**, conductor Conlon; Boris Christoff, bass. Mussorgsky, Scherzo in B flat, Intermède in modo classico, Triumphal March, Songs &



Carlo Curley: recital at the Albert Hall.

Dances of Death, The Destruction of Senacherib, The Death of Boris, Pictures From an Exhibition (arr Tuschmirov). FH.

Apr 5, 8pm. **Itzhak Perlman**, violin; **Bruno Canino**, piano. Handel, Sonata No 4; Schubert, Fantasy in C D934; Stravinsky, Divertimento. FH.

Apr 7, 5.55pm. **Susan Landale**, organ. Bach, Fantasia & Fugue in G minor BWV542; Reger, Chorale Prelude: Aus tiefer Noth; Eben, Faust. FH.

Apr 7, 7.45pm. **London Mozart Players**, conductor Blech; Nina Milkina, piano. Celebration of 80th birthday of Sir William Walton, President of the Haydn-Mozart Society. Mozart, Symphony No 14, Piano Concerto in B flat K595; Bach, Piano Concerto in F minor BWV1056; Walton, Sonata for Strings. EH.

Apr 7, 8pm. **BBC Symphony Orchestra**, conductor Pritchard; Ida Haendel, violin; Eiddwen Harrhy, soprano. Britten, Violin Concerto; Mahler, Symphony No 4. FH.

Apr 8, 8pm; Apr 11, 3.15pm. **London Symphony Orchestra & Chorus**, conductor Celibidache; Arturo Benedetti Michelangeli, piano; Marie McLaughlin, soprano; Gwynne Howell, bass. Dukas, The Sorcerer's Apprentice; Ravel, Piano Concerto in G; Fauré, Requiem. FH.

Apr 9, 5pm. **London Choral Society, Haberdashers' Aske's Boys' Choir, English Chamber Orchestra**, conductor Cleobury; Elizabeth Gale, soprano; Linda Finnie, contralto; Ryland Davies, tenor; Roderick Earle, bass; Jon Garrison, Evangelist; Willard White, Christus. Bach, St Matthew Passion (in English). FH.

Apr 11, 7.30pm. **London Philharmonic Orchestra**, conductor Lopez-Cobos; Salvatore Accardo, violin. Paganini, Violin Concerto No 2; Berlioz, Symphonie Fantastique. FH.

Apr 12, 7.30pm. **Bochmann String Quartet**. Purser, Quartet (1981); Bartók, Quartet No 1; Verdi, Quartet in E minor. PR.

Apr 12, 8pm. **Nathan Milstein**, violin; **George Pludermacher**, piano. Pergolesi, Sonata in E; Bach, Partita for unaccompanied violin in D minor BWV1004; Beethoven, Sonata in C minor Op 30 No 2; Paganini, Caprices; Tchaikovsky, Meditation Op 42 No 1; Liszt/Milstein, Mephisto Waltz; Saint-Saëns, Rondo Capriccioso. FH.

Apr 13, 8pm. **Arturo Benedetti Michelangeli**, piano. Beethoven, Sonatas in A flat Op 26, in E flat Op 7; Debussy, Preludes Book I. FH.

Apr 14, 28, 7.30pm. **Philip Mead**, piano. Apr 14, Messiaen, Catalogue d'oiseaux Books 1-4. Apr 28, Messiaen, Catalogue d'oiseaux Books 5-7, La fauvette des jardins. PR.

Apr 14, 8pm. **BBC Symphony Orchestra**, conductor Bernstein; Jill Gomez, soprano; Sarah Walker, mezzo-soprano; Cynthia Buchan, contralto; Kenneth Woollam, tenor; Thomas Allen, baritone; Paul Hudson, bass. Elgar, Variations on an Original Theme (Enigma); Bernstein, Songfest. FH.

Apr 15, 7.45pm. **Vlado Perlemuter**, piano. Fauré, Theme & Variations Op 73; Ravel, Gaspard de la nuit; Chopin, 24 Preludes. EH.

Apr 15, 8pm. **London Philharmonic Orchestra**, conductor Lopez-Cobos; Julian Lloyd-Webber, cello. Strauss, Don Juan; Rodrigo, Concierto como un Divertimento; Schubert/Mahler,

POPULAR MUSIC

DEREK JEWELL



In a month which is plenteously filled with appearances by mega-names—take your pick of Sky or Kris Kristofferson, Dexter Gordon or Elkie Brooks, Wayne Sleep or Meat Loaf—nothing will be anticipated more keenly than the return to London of **Miles Davis** (above) after almost a decade. Approaching his 56th birthday, Davis will bring with him the small band (including guitarist Michael Stern and saxist Bill Evans) which he formed last year for the series of concerts and a CBS album ("The Man With the Horn") that ended his retirement.

His absence was so lengthy, indeed, that he seemed to have retired for good. Illness followed illness after he had broken both legs in a car accident in 1972 and then been plagued with hip trouble three years later. Moreover, controversy pursued Davis as it had done for most of his career.

To over-simplify . . . the spare, lonely, lyrical sound of his trumpet set a modern jazz style which was more widely imitated than any other after he emerged with Charlie Parker, Gerry Mulligan, Max Roach, Lee Konitz and others in the late 40s. His 50s quintet and sextet—and the superb recordings he made with a 19-piece orchestra playing arrangements by Gil Evans—were thought by many (including me) to represent the acme of bop-influenced jazz.

But Davis, always a fiercely independent and prickly character, made enemies as well as admirers. He was heavily attacked by many erstwhile supporters when, from 1969 to 1972, he produced a string of advanced jazz-rock albums. Davis was equally dismissive of his critics. "We just play *Black*. We play what the day recommends. It's 1975. You don't play 1955 music or that straight crap . . . That's the old nostalgic junk written for white people."

Davis's album last year was uneven in quality. His continued dabbling with jazz-rock fusion impressed me less than the magic moments when his sensitive, eloquent and hauntingly lyrical horn slipped into the cast which once was uniquely his. We await his Hammersmith Odeon appearances (April 21 and 22) with impatience.

Davis is only one of the historic jazzmen visiting London this month. Among other highlights are the season of **Jay McShann**—blues and boogie-woogie pianist in whose Kansas City Band Charlie Parker played on and off from 1937 to 1941—at Pizza on the Park, Knightsbridge; and visits to Ronnie Scott's Club by **Art Blakey's Jazz Mes-**

sengers (April 2-15) and the **Dexter Gordon Quartet** (April 16-24). The Blakey visit is especially piquant, for last year he brought to Britain a 20-year-old trumpeter, Wynton Marsalis, who is being widely compared for his precocious genius with Miles Davis. Judge that for yourself from Marsalis's brilliant first album on the CBS label.

Shirley Bassey should, of course, have been packing them in for four nights at the Albert Hall (and elsewhere) this month, but sadly that tour has had to be rearranged for September/October because of her illness in Los Angeles. But there are other visitors aplenty, including the heavyweight heart throb who bears the inelegant title of **Meat Loaf**. His British tour takes in two concerts (April 26, 27) at Wembley, which over the four-day Easter weekend will be the scene of the Silk Cut country-and-western festival. Artists this year include Kris Kristofferson, Jerry Lee Lewis and Roy Orbison.



Roy Orbison: at the Silk Cut Festival.

Also out on tour are Elkie Brooks, whose "Pearls" album (A & M) has had such a good early-year run in the charts, and Sky, whose new album, "Sky 4—Trace Elements" (Ariola), contains more of those fascinating classic pops which have already won John Williams, Kevin Peck and co such a large following worldwide. La Belle Brooks is at Hammersmith Odeon on April 7, while Sky commander the Albert Hall for three nights (April 21, 22, 23).

And **Wayne Sleep** as I mentioned last month will be dancing to Andrew Lloyd Webber's "Variations" as half of a show called "Song and Dance", which is completed by **Marti Webb** in a version of "Tell Me on a Sunday" at the Palace Theatre.

Symphony No 9 (Great). *FH.*

Apr 16, 8pm. **Goldsmith's Choral Union, London Philharmonic Orchestra**, conductor Wright; Wendy Eathorne, soprano; Amler Gunson, mezzo-soprano; Kenneth Woolam, tenor; Michael Rippon, bass. Schönberg, Friede auf Erden; Bruckner, Te Deum; Liszt, Missa Solemnis. *FH.*
Apr 17, 7.45pm. **Monteverdi Orchestra**, conductor Gardiner; Nicanor Zabaleta, harp. Fauré, Masques et Bergamasques; Turina, Rapsodia Sinfonica; Debussy, Danses sacrées et profanes; Ravel, Le tombeau de Couperin; Rodrigo, Concierto de Aranjuez. *EH.*

Apr 18, 3pm; Apr 29, 7.45pm. **John Lill, piano. Beethoven sonata cycle:** Apr 18, Beethoven, Sonatas in D Op 10 No 3, in B flat Op 22, in F Op 54, in F minor Op 57 (Appassionata); Apr 29, Sonatas in C Op 2 No 3, in F Op 10 No 2, in G Op 14 No 2, in C Op 53 (Waldstein). *EH.*

Apr 18, 3.15pm. **Philharmonia Orchestra & Chorus**, conductor Previn; Heather Harper, soprano; Alfreda Hodgson, mezzo-soprano; Keith Lewis, tenor; Willard White, bass. Haydn, Symphony No 87; Beethoven, Symphony No 9 (Choral). *FH.*

Apr 18, 7.30pm. **London Philharmonic Orchestra & Choir**, conductor Lopez-Cobos; Norma Burrowes, soprano; James Bowman, counter-tenor; Thomas Allen, baritone. Falla, Ballad of Majorca, The Three-Cornered Hat Suites I & II; Orff, Carmina Burana. *FH.*

Apr 20, 8pm. **Royal Philharmonic Orchestra**, conductor Masur; Alfred Brendel, piano. Mozart, Piano Concerto in D minor K466; Beethoven, Symphony No 3 (Eroica). *FH.*

Apr 21, 8pm. **BBC Symphony Orchestra, BBC Singers**, conductor Pritchard; Pierre Amoyal, violin. Music of eight decades: Birtwistle, The Triumph of Time; Berg, Violin Concerto; Ives, Symphony No 4. (Preceded at 6pm by a talk by Peter Dickinson about Charles Ives. £1.50). *FH.*

Apr 22, 8pm. **Philharmonia Orchestra**, conductor Previn; Margaret Price, soprano. Berkeley, Gregorian Variations; Strauss, Four Last Songs; Vaughan Williams, A London Symphony. *FH.*

Apr 23, 8pm. **London Philharmonic Orchestra**, conductor Eschenbach; David Nolan, violin; Rusen Günes, viola. Mozart, Sinfonia Concertante for violin & viola K364; Brahms, Symphony No 2. *FH.*

Apr 24, 7.30pm. **London Symphony Orchestra**, conductor Judd; Kathryn Stott, piano. Beethoven, Piano Concerto No 5 (Emperor); Tchaikovsky, Symphony No 6 (Pathétique). *FH.*

Apr 25, 3pm. **Rafael Orozco**, piano. Soler, Five Sonatas; Beethoven, Sonata in A flat Op 110; Chopin, Ballade No 1 Op 23, Impromptu No 3 Op 51, Three Mazurkas, Andante, Spianato & Grande Polonaise in E flat. *EH.*

Apr 25, 7.15pm. **English Chamber Orchestra**, conductor Lanchbery. Ninette de Valois introduces music from her ballets: Grétry/Motil, Céphale et Procris; Boyce/Lambert, The Prospect Before Us; Milhaud, La création du monde; Handel/Beecham, The Gods Go A-Begging; Vaughan Williams, Job; Gordon, The Rake's Progress. *EH.*

Apr 25, 7.30pm. **London Philharmonic Orchestra**, conductor Kuhn; Jean-Bernard Pommier, piano. Mozart, Symphonies Nos 28 & 41 (Jupiter); Beethoven, Piano Concerto No 3. *FH.*

Apr 27, 7.45pm. **Geraint Jones Orchestra**, conductor Jones; Mitsuko Shirai, soprano; Yolande Wrigley, piano. Mozart, Symphony No 21, Motet for soprano & orchestra: Venti fulgura procellae, Divertimento in F K138, Piano Concerto in E flat K449. *EH.*

Apr 27, 8pm. **Royal Philharmonic Orchestra**, conductor Masur; Cécile Ousset, piano. Shostakovich, Symphony No 1; Brahms, Piano Concerto No 2. *FH.*

Apr 28, 7.45pm. **Vladimir Spivakov**, violin; **Boris Bechtere**, piano. Beethoven, Sonata in D Op 12 No 1; Schubert, Duo in A D574; Stravinsky, Italian Suite; Franck, Sonata in A. *EH.*

Apr 28, 8pm. **London Mozart Players**, conductor Elder; Clifford Curzon, piano. Haydn, Symphony No 96 (Miracle); Mozart, Piano Concerto in A K488; Bizet, Symphony in C. *FH.*

Apr 29, 8pm. **English Chamber Orchestra**, Maurizio Pollini, conductor & piano. Mozart, Symphony No 25, Piano Concerto in F K459, Masonic Funeral Music K477, Piano Concerto in

C minor K491. *FH.*

Apr 30, 8pm. **London Symphony Orchestra**, conductor Markevitch. Prokofiev, Symphony No 1 (Classical); Debussy, L'après-midi d'un faune; Falla, The Three-Cornered Hat Suite No 2; Beethoven, Symphony No 7. *FH.*

WIGMORE HALL

Wigmore St, W1 (935 2141).

Apr 1, 7.30pm. **Earl Wild**, piano. The art of the transcription: Gluck/Sgambati, Rameau/Godowsky, Bach/Tausig, Wagner/Moszkowski, Rimsky-Korsakov/Rachmaninov, Kreisler/Rachmaninov, Mendelssohn/Rachmaninov, Rossini/Thalberg. Chopin/Liszt, Tchaikovsky/Wild, Strauss/Schulz-Evler.

Apr 2, 7.30pm. **Amici String Quartet; Carl Dolmetsch**, recorder; **Joseph Saxby**, harpsichord. Scarlatti, Sonata in F for treble recorder, strings & harpsichord; Vivaldi, Recorder Concerto in G minor; Woodcock, Recorder Concerto No 11; Swann, Rhapsody from within; Handel, Recorder Concerto in G; Boccherini, Recorder Concerto in D; Mattheson, Couperin & A. Dolmetsch, music for recorder & continuo.

Apr 4, 3.30pm. **Roger Brown**, cello; **Helen Cawthorne**, piano. Beethoven, Seven variations on a theme from Mozart's Magic Flute; Schumann, Fünf Stücke im Volkston Op 102; Shostakovich, Sonata Op 40; Crumb, Solo Sonata; Brahms, Sonata in F Op 99.

Apr 5, 7.30pm. **Steven van Staden**, piano. Bach/Busoni, Chaconne in D minor; Schubert, Sonata in A Op 120 D664; Chopin, Scherzo in B flat minor Op 31; Scriabin, Etudes Op 2 No 1, Op 8 No 12; Debussy, Estampes, Children's Corner Suite, L'isle joyeuse.

Apr 7, 7.30pm. **David Mason**, piano. Beethoven, Sonatas in E Op 109, in A flat Op 110; Debussy, Three Préludes; Tippett, Sonata No 2; Maxwell Davies, Farewell to Stromness, Yesnaby Ground; Bingham, Pictured Within.

Apr 13, 7.30pm. **Colorado String Quartet**. Haydn, Quartet in B flat Op 71 No 1, Berg, Quartet Op 3; Smetana, Quartet No 1.

Apr 15, 7.30pm. **Thames Chamber Orchestra**, conductor Dobson; Peter Hanson, violin; Peter Lae, viola; Keith Marshall, oboe; David Smith, cello. The Classical Style, 3: Boyce, Overture No 5; Stamitz, Sinfonia Concertante in D; C. P. E. Bach, Symphony No 3; J. C. Bach, Sinfonia concertante in F; Haydn, Symphony No 6 (Le matin).

Apr 16, 7.30pm. **Nigel Kennedy**, violin; **Peter Pettinger**, piano. Mozart, Sonata in C K296; Elgar, Sonata; Chausson, Poème; Ysaÿe, Solo Sonata No 3; Stravinsky, Excerpts from The Firebird.

Apr 18, 3.30pm. **Doris Soffel**, mezzo-soprano; **Aribert Reimann**, piano. Schumann, Lieder to texts by Goethe & Kerner (to commemorate the 150th anniversary of Goethe's death).

Apr 21, 7.30pm. **Yvonne Kenny**, soprano; **Parnassus Trio**. Handel, Two arias, Arioso from Alexander's Feast; Bononcini, Dalinda's aria from Mario Fuggitivo; Janacek, Kinderreime; Panufnik, Piano Trio Op 1; Suk, Elegy Op 13; Shostakovich, Romance Suite Op 127.

Apr 22, 7.30pm. **Varda Nishry**, piano. Bach, Ten preludes & fugues from The Well-Tempered Clavier; Messiaen, Le courlis cendré; Avni, Epitaph Sonata.

Apr 23, 7.30pm. **Graham Titus**, baritone; **John Fraser**, piano. Schubert, Die Winterreise.

Apr 24, 7.30pm. **Philip Jones Brass Ensemble, Trio Cannello, London Oboe Quartet**; Clifford Curzon, Denis Matthews, Nina Milkina, Celia Nicklin & others, introduced by Peter Pears. Thanksgiving concert to celebrate the life of oboist Janet Craxton.

Apr 25, 7.30pm. **Priscilla Naish, Philip Cranmer**, piano duet. Mendelssohn, Allegro brillante Op 92; Mozart, Sonata in F K497; Cranmer, Sonatina in G minor; Brahms, Variations on a theme by Schumann Op 23; Fauré, Dolly Op 56.

Apr 28, 7.30pm. **Philip Fowke**, piano. Bach/Busoni, Chaconne in D minor; Bax, Sonata No 2 in G, Lullaby, A Mountain Mood; Liszt, Dante Sonata; Kreisler/Rachmaninov, Liebeslied, Liebesfreud.

Apr 29, 7.30pm. **Endymion Ensemble**, director Whitfield; **Philip Langridge**, tenor. Warlock, The Curlew; Vaughan Williams, On Wenlock Edge; Britten, Sinfonietta Op 1; Barber, Summer Music; Hodges, Battaglia; Griffith, Paternoster.

BALLET

URSULA ROBERTSHAW



ANTOINETTE SIBLEY RETURNS to dance one of her best-loved roles, Titania in *The Dream*, at Covent Garden on April 5, 13 and 16. What is more, she will be partnered by Anthony Dowell, the definitive Oberon (see above). Here's enchantment for a spring evening.

□ There will be a Sadler's Wells Royal Ballet gala at the Bristol Hippodrome in aid of Wells Cathedral on April 7, attended by Princess Margaret. The programme will include Arthur Saint-Léon's *pas de six* from *La Vivandière*, revived from the original notation by Ann Hutchinson and with Margaret Barbieri and Roland Price leading the cast.

□ Kenneth MacMillan postponed the première of his *Noctuary*, which was to have taken place during the SWRB's season at Rosebery Avenue, because he felt "he needed more time to expand his ideas for the score"—by Richard Rodney Bennett based on a theme of Scott Joplin. At the time of writing the date of the first performance has not been fixed.

LONDON FESTIVAL BALLET

London Coliseum, St Martin's Lane, WC2 (836 3161, cc 240 5258).

The Sleeping Beauty, Apr 27-May 1.

ROYAL BALLET

Royal Opera House, Covent Garden, WC2 (240 1066, cc 836 6903).

Enigma Variations, choreography Ashton, music Elgar, with Mason, Rencher, Coleman; *L'Inuitation au voyage*, music Duparc, with Jefferies, Sibley; *Rhapsody*, choreography Ashton, music Rachmaninov, with Collier, Beagley, Apr 1.

Triple bill, Apr 3 2pm & 7.30pm, 5, 13, 16: *The Dream*, choreography Ashton, music Mendelssohn; with Porter, Eagling, Apr 3 2pm; with Park, Wall, Apr 3; with Sibley, Dowell, Apr 5, 13, 16; *Scènes de ballet*, choreography Ashton, music Stravinsky, with Collier, Coleman, Apr 3 2pm, 5, 16; with Brind, Deane, Apr 3, 13; *Gloria*, choreography MacMillan, music Poulenc; with Derman, Deane, Hosking, Jackson, Apr 3 2pm; with Penney, Eagling, Hosking, Ellis, Apr 3, 16; with Penney, Wall, Hosking, Ellis, Apr 5; with Penney, Wall, Hosking, Whitten, Apr 13.

The Sleeping Beauty, choreography Petipa, music Tchaikovsky; with Ellis, Deane, Apr 6; with Park, Eagling, Apr 7; with Penney, Wall, Apr 10; with Collier, Jefferies, Apr 14; with Porter, Jefferies, Apr 23; with Whitten, Eagling, Apr 26.

Triple bill, Apr 17, 22, 28, 30: *Les Biches*, choreography Nijinska, music Poulenc; with Porter, Derman, Wall, Apr 17; with Conley, Tucker, Eagling, Apr 22; with Mason, Penney, Jefferies, Apr 28, 30; *Shadow Play*, choreography Ashton, music Koechlin; with Eagling, Park, Apr 17, 22; with Dowell, Park, Apr 28, 30; *The Rite of Spring*, choreography MacMillan, music Stravinsky; with Mason, Apr 17, 22; with Howe, Apr 28, 30.

Rhapsody, with Collier, Dowell; *Enigma Variations*, with Eyre, Rencher, Dowell; *The Rite of Spring*, with Mason, Apr 20.

Out of town

LONDON CONTEMPORARY DANCE

THEATRE

Robert Cohan's *Dances of Love & Death*. Empire, Liverpool (051-709 1555, cc 051-709

8070). Apr 26-May 1.

NORTHERN BALLET THEATRE

Cinderella, A Midsummer Night's Dream.

New Theatre, Hull (0482 20463). Apr 13-17.

Coppélia, Les Sylphides/Attractions/Miss Carter Wore Pink.

Royal Northern College of Music, Manchester (061-273 6283). Apr 26-May 1.

SADLER'S WELLS ROYAL BALLET

La Fille Mal Gardée, Swan Lake, Paquita, La Vivandière.

Hippodrome, Bristol (0272 299444, cc Acc, Bc, Am Ex 0272 213362). Apr 5-10. Royal gala Apr 7.

Review

The Sadler's Wells Royal Ballet season at Rosebery Avenue gave three additions to the repertory. Ann Hutchinson's delightful reconstruction of the *pas de six* from Arthur Saint-Léon's *La Vivandière*, danced to music by Cesare Pugni, is an entirely successful example of Romantic ballet at its charming best. Roland Price made a brave shot at the unusually taxing male role, Margaret Barbieri floated through as his partner and the four girls—Karen Donovan, Nicola Katrak, Susan Lucas and Gillian MacLaurin sparkled delightfully.

Confessional, a dramatic piece created in 1941 for Sally Gilmour, is danced to Sibelius's suite from *Pelléas and Mélisande* and a poem by Browning rendered by Mary Miller. It tells the story of a girl tricked into betraying her lover by a priest, and I found it uncured ham.

MacMillan's *Quartet*, danced to the second movement of Verdi's String Quartet in E minor, replaced his postponed *Noctuary*. This fluent and lovely double *pas de deux* for Galina Samsova and Desmond Kelly, Marion Tait and Carl Myers, will one day form part of a ballet, greatly to be welcomed, for the complete Verdi work.

OPERA

MARGARET DAVIES

JANET BAKER makes her farewell appearance with English National Opera in the role of Mary Stuart in a revival of John Copley's taut and sparing production of Donizetti's opera, with Rosalind Plowright as Elizabeth I.

□ Kent Opera and Welsh National Opera on their visits to the capital will bring variety to the London season with their productions of *Agrippina*, which Handel composed in Venice in 1709 before he settled in London, Bellini's *I Puritani*, a romantic drama set during the Civil War, and Smetana's most popular opera, *The Bartered Bride*.

ENGLISH NATIONAL OPERA

London Coliseum, St Martin's Lane WC2 (836 3161, cc 240 5258).

Mary Stuart, conductor Mackerras, with Janet Baker as Mary Stuart, Rosalind Plowright as Queen Elizabeth, David Rendall as Leicester, John Tomlinson as Talbot, Alan Opie as Cecil. Apr 1, 7, 10, 14, 22, 24.

Madama Butterfly, conductor Williams, with Elizabeth Vaughan/Ludmilla Andrew as Madama Butterfly, Kenneth Collins/Henry Howell as Pinkerton, Anne-Marie Owens as Suzuki, Neil Howlett as Sharpless. Apr 2, 8, 15, 17, 21, 23.

La Bohème, conductor Barlow, with Patricia O'Neill as Mimi, Graham Clark as Rudolph, Janice Cairns as Musetta, Malcolm Donnelly as Marcel. Apr 3, 6.

Pelléas & Mélisande, conductor Elder, with Russell Smythe as Pelléas, Eilene Hannan as Mélisande, Neil Howlett as Golaud. Apr 16, 20.

KENT OPERA

Sadler's Wells Theatre, Rosebery Ave, EC1 (837 1672/3, cc 278 0871).

Agrippina, conductor Fischer, with Felicity Palmer as Agrippina, Cynthia Buchan as Nero, Paul Esswood as Otho, Meryl Drower as Poppea. Apr 19, 22.

Eugene Onegin, conductor Norrington, with Teresa Cahill as Tatiana, Stuart Harling as Onegin, Brian Burrows as Lensky. Apr 20, 24.

The Marriage of Figaro, conductor Norrington, with Alan Watt as Figaro, Meryl Drower as Susanna, Gordon Sandison as Count Almaviva, Jennifer Smith as the Countess. Apr 21, 23.

ROYAL OPERA

Covent Garden, WC2 (240 1066, cc 836 6903).

Salome, conductor Mehta, with Josephine Barstow as Salome, Ragnar Ulfung as Herod, Bernd Weikl as Jokanaan, Josephine Veasey as Herodias. Apr 2.

Cavalleria Rusticana, conductor Conlon, with Giuseppe Giacomini as Turiddu, Josephine Barstow as Santuzza, Elizabeth Bainbridge as Mama Lucia, Kari Nurmela as Alfio; & *Pagliacci*, with Jon Vickers as Canio, Piero Cappuccilli as Tonio, Nelly Miricioiu as Nedda, Thomas Allen as Silvio. Apr 8, 12, 15, 19, 21, 24, 27.

Eugene Onegin, conductor Simonov, with Gabriela Benackova as Tatiana, Benjamin Luxon as Onegin, Nicolai Gedda as Lensky. Apr 29.

SADLER'S WELLS THEATRE

Rosebery Ave, EC1 (837 1672/3, cc 278 0871).

The Gypsy Princess, conductor Wordsworth/Ward, with Marilyn Hill Smith as Sylva, Philip Gelling as Edwin, Tudor Davies as Count Boni. Mar 31-Apr 17.

The Grand Duchess of Gerolstein, conductor Wordsworth/Ward, new production by Malcolm Fraser, designed by Peter Rice, with Ann Howard as the Grand Duchess, Philip Gelling as Fritz, Lauren Livingstone as Wanda, Tudor Davies as Prince Paul. Apr 28-May 8.

WELSH NATIONAL OPERA

Dominion Theatre, Tottenham Ct Rd, W1 (580 9562 cc).

La forza del destino, conductor Armstrong, with Elizabeth Vaughan as Leonora, Moises Parker as Alvaro, Norman Phillips as Carlos, Don Garrard as Father Superior. Apr 5, 10.

The Bartered Bride, conductor Ermler, with Helen Field as Marenka, Warren Ellsworth as Jenik, Harry Nicoll as Vasek, Derek Hammond Stroud as Kecal. Apr 6.

I Puritani, conductor Smith, with Suzanne Murphy as Elvira, Dennis O'Neill as Arturo, Henry Newman as Riccardo, Geoffrey Moses as Giorgio. Apr 7.

Fidelio, conductor Armstrong, with Anne Evans as Leonore, Dennis Bailey as Florestan, Julian Patrick as Pizarro, Stafford Dean as Rocco. Apr 8.



Anne Evans: Welsh National Leonore.

Out of town

KENT OPERA

Agrippina, The Marriage of Figaro, Eugene Onegin.

Haymarket Theatre, Leicester (0533 539797). Mar 30-Apr 3.

Theatre Royal, Norwich (0603 28205/6/7). Apr 5-10.

The Marriage of Figaro, Agrippina.

Marlowe, Canterbury (0227 64747). Apr 15-17.

OPERA NORTH

Nabucco, Manon Lescaut, A Midsummer Night's Dream.

Gaumont Theatre, Southampton (0703 29771/2/3). Mar 30-Apr 3.

Apollo, Coventry (0203 23141/2). Apr 5-10.

Theatre Royal, Nottingham (0602 42328/9). Apr 13-17.

SCOTTISH OPERA

The Pearl Fishers, Tosca, L'Egisto.

Apollo, Oxford (0865 44544). Mar 30-Apr 3.

The Cunning Little Vixen.

Theatre Royal, Glasgow (041-331 1234, cc 041-332 9000). Apr 21, 24, 27, 29, May 1.

WELSH NATIONAL OPERA

The Bartered Bride, I Puritani, La forza del destino, Fidelio.

Hippodrome, Bristol (0272 299444). Apr 20-24.

Apollo, Oxford. Apr 27-May 1.

Review

The ENO production of *Pelléas and Mélisande* must be considered from two angles: aural and visual. The musical interpretation under the baton of Mark Elder is finely judged and impressively executed, the orchestral textures conveying the subtle gradations of light and shade in Debussy's music. Eilene Hannan's well sung Mélisande is a cool enigma who melts to command sympathy in the last two acts, when Neil Howlett's tormented Golaud explodes into brutality. Robert Dean's Pelléas is a young innocent, ensnared by Mélisande at their first meeting. John Tomlinson's Arkel is superbly sung, but his vocal virility is in contradiction to his decrepit appearance. Cowering unregally in a bathchair, behind dark glasses, he symbolizes the decay which afflicts the kingdom of Allemonde, updated to the turn of the century, in Harry Kupfer's production and which Reinhard Heinrich depicts as a hothouse world overshadowed by a huge winged harbinger of death that slowly settles over the household. It is a clumsy concept that displays a lack of understanding of this compelling work.

ART

EDWARD LUCIE-SMITH



Cornish Landscape with Figures and Tin Mine: Edward Burra at the Lefevre.

BLOND FINE ART are currently showing a centenary tribute to Eric Gill, who was born in 1882. It consists of over 100 of his engravings and 20 of his drawings, including some beautiful nudes. The exhibition comes hot on the heels of Malcolm Yorke's excellent book on the artist. In addition, a number of fine sculptures by Gill were included in part one of the Whitechapel's recent survey of British sculpture in the 20th century. But will any of this settle Gill's stature once and for all? Few artists can have been such a curious mixture of the modern and the anti-modern, reaching forward to Henry Moore at one moment, looking back to the Pre-Raphaelites at another.

□ Edward Burra, who died in 1976, is a firm favourite with collectors of English art, who love his relish for low life and his wry, off-beat vision. This month the Lefevre Gallery is showing some of the last works done just before his death, including paintings found unfinished in the studio. One work, characteristically, includes a self-portrait of the artist eating fish-and-chips.

□ The Tate Gallery's show of Modern Indian Artists, chosen by the painter and ex-Tate Trustee Howard Hodgkin, takes a very conservative line. Three of the painters are no longer with us, and make up a triumvirate of Old Masters of Modern Indian art. They are Rabindranath Tagore, also a poet and musician, once very well known in Britain but now largely forgotten; Jamini Roy, an Expressionist inspired by Indian bazaar paintings, and the half-Indian Amrita Sher-Gil, best described as a follower of Gauguin. The three living artists are Bhupen Khakar, already familiar from recent showings in London; M. F. Husain, represented only by his photographs of Indian film-hoardings; and (the one real surprise) K. G. Subramanyan, who continues the tradition of Jamini Roy.

□ The National Gallery is running a relatively unambitious exhibition programme this year. Its major effort is a touring exhibition entitled *The Warm South*. This consists of paintings by northern artists who travelled southward to study and work in Italy, and includes work by Claude, Poussin and Elsheimer. This month it is on view at the Herbert Art Gallery, Coventry. It will open in London in late September.

GALLERY GUIDE

BARBICAN CENTRE

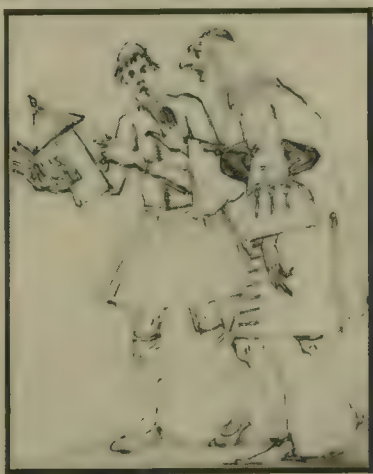
Silk St, EC2 (638 4141). Art Gallery, Tues-Sat noon-9pm, Sun noon-6pm. Open Mon Apr 12 noon-6pm. *Aftermath: new images of man 1945-54*. Includes work by Picasso, Giacometti, Matisse, Hans Hartung & Georges Mathieu. (See p68.) £2, OAPs, students & children £1. Until June 13. The Concourse. Daily 10am-10pm. *Contemporary Canadian tapestries*. 22 large works specially designed to be shown at the Barbican. Until July 4.

BLOND FINE ART

33 Sackville St, W1 (437 1230). Mon-Fri 10am-6pm, Sat 10am-1pm. Closed Apr 9-12. *Eric Gill*. Centenary show of prints & drawings by this ambiguously modern sculptor, draughtsman & typographer. Mar 25-Apr 24.

BRITISH MUSEUM

Gt Russell St, WC1 (636 1555). Mon-Sat 10am-5pm, Sun 2.30-6pm. Closed Apr 9. Francis Towne & John "Warwick" Smith. Two 18th-century English water-colourists in & around Rome. *18th-Century Venetian Drawings*. La Serenissima in gorgeous decay. Drawings by Can-



Zanetti's caricature of himself and his servant: at the British Museum.

aletto, G. B. Tiepolo, Piazzetta & others. *Prints of the School of Fontainebleau*. Elegant eroticism by French & Italian artists working for the Valois kings of France. Until May 2.

COURTAULD INSTITUTE

Woburn Sq, WC1 (580 1015). Mon-Sat 10am-5pm, Sun 2-5pm. Closed Apr 9, 11, 12. *Princes Gate Collection of Old Masters*. The fabulous collection of Old Master paintings & drawings made by Count Seilern & steered to the Courtauld after many legal difficulties. Until Sept. £1, OAPs, students & children 50p.

GEFFRYE MUSEUM

Kingsland Rd, E2 (739 8368). Tues-Sat 10am-5pm, Sun 2-5pm. Closed Apr 9. *Edward Bird, 1772-1819*, scenes of everyday life. Apr 16-May 30.

GOETHE INSTITUTE

50 Princes Gate, Exhibition Rd, SW7 (581 3344). Mon-Fri 3-8pm, Sat 10am-1pm. Closed Apr 8-13. *Johann Wolfgang von Goethe*. Documentary exhibition celebrating the 150th anniversary of Goethe's death. Mar 23-Apr 22.

HAYWARD GALLERY

South Bank, SE1 (928 3144). Mon-Thurs 10am-8pm, Fri & Sat 10am-6pm, Sun noon-6pm. Closed Apr 9. *In the Image of Man*. Centrepiece of this year's Festival of India, an examination of the perception of the universe through 2,000 years of painting & sculpture. Mar 25-June 13. £2, OAPs, unemployed, students & everybody all day Mon & Tues-Thurs 6-8pm £1.

HEINZ GALLERY

21 Portman Sq, W1 (580 5533). Mon-Fri 11am-5pm, Sat 10am-1pm. Closed Apr 9-13. *A School of Rational Builders*. An exhibition illustrating the work of The Society for the Protection of Ancient Buildings 1877-1927. Until May 1.

ILLUSTRATORS ART

16a D'Arbury St, W1 (437 2840). Mon-Fri 10am-6pm, Sat 10am-4pm. *Hannah Firmin*, lino & vinyl cuts, watercolours & collages. Apr 29-May 15.

LEFEVRE GALLERY

30 Bruton St, W1 (629 2250). Mon-Fri 10am-5pm, Sat 10am-1pm. Closed Apr 9-12. *Edward Burra*. Last works by this quirky semi-surrealist, among them views of Cornwall. Apr 1-May 1.

MARLBOROUGH FINE ART

6 Albemarle St, W1 (629 5161). Mon-Fri 10am-5.30pm, Sat 10am-12.30pm. Closed Apr 9-12. *20th-Century Paintings & Drawings* by Feininger, Beckmann, Kirchner & others. Until Apr 30.

NATIONAL GALLERY

Trafalgar Sq, WC2 (839 3321). Mon-Sat 10am-6pm, Sun 2-6pm. Closed Apr 9. *Second sight: Canaletto's "The Stonemason's Yard"* hung alongside Guardi's "The Piazza San Marco". An audiovisual suggests the correspondence between the two paintings. Until Apr 18.

NATIONAL PORTRAIT GALLERY

2 St Martin's Pl, WC2 (930 1552). Mon-Fri 10am-5pm, Sat 10am-6pm, Sun 2-6pm. Closed Apr 9. *Artists at Work*, includes a painting showing Landseer working on a clay model of one of the lions for Trafalgar Square, a photograph by Cecil Beaton of Graham Sutherland drawing Somerset Maugham & self portraits by artists. Apr 23-June 13.

ANTHONY D'OFFAY

9 Dering St, W1 (629 1578). Mon-Fri 10am-5.30pm, Sat 10am-1pm. Closed Apr 9-12. *British Paintings 1890-1940*. Until Apr 30.

PRIMROSE GALLERY

50 Chalcot Rd, NW1 (586 9218). Mon-Sat 10am-5.30pm, Sun 10am-4pm. Closed Apr 9-12. *The best of Jonathan Cape*, illustrations by artists including John Burningham, Nicola Bayley, Helen Oxenbury, Quentin Blake & Kit Williams. Until May 31.

QUEEN'S GALLERY

Buckingham Palace Rd, SW1 (930 4832). Tues-Sat 11am-5pm, Sun 2-6pm. *Kings & Queens*—paintings, drawings, sculpture & portrait medals from the royal collection. Opens Apr 30. 80p, OAPs, students, children & disabled 40p.

REDFERN GALLERY

20 Cork St, W1 (734 1732). Mon-Fri 10am-5.30pm, Sat 10am-12.30pm. Closed Apr 9-12. *Norman Stevens*. Second showing at the Redfern for this calmly classical but mysterious realist painter & printmaker. Apr 1-30.

ROYAL ACADEMY OF ARTS

Piccadilly, W1 (734 9052). Daily 10am-6pm.

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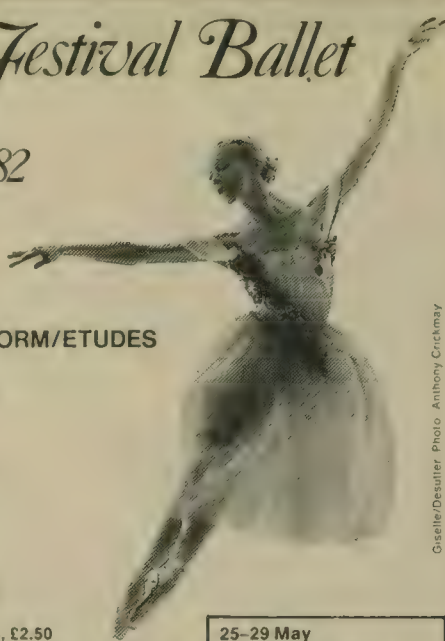
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BRIEFING

ART CONTINUED

Closed Apr 9. **Harold Gilman**, an exhibition of drawings & paintings covering all stages of Gilman's development. Particular attention is drawn to his skill as a draughtsman. Until Apr 4. £1.20, OAPs, students, children & everybody up to 1.45pm on Sundays 80p. **Treasures of the Royal Academy**. When an artist becomes a Royal Academician he has to give the Academy a representative work. This exhibition is a selection of treasures acquired in this way. Mar 27-May 23. £1 & 50p.

SERPENTINE GALLERY

Kensington Gdns, W2 (402 6075). Daily 10am-6pm. Closed Apr 9. **Contemporary art from Australia**. Painting, sculpture & photographs by six Australian artists. Until Apr 25.

SPINK

King St, SW1 (930 7888). Mon-Fri 9.30am-5.30pm. Closed Apr 9-12, open Sat Apr 17 10am-noon. **2,000 Years of Indian Art**. Early sculptures & terracottas through to art of the British Raj; **Thomas & William Prinsep**, watercolours & drawings of India & the Near East, 1820-50. Apr 6-23.

TATE GALLERY

Millbank, SW1 (821 1313). Mon-Sat 10am-6pm, Sun 2-6pm. Closed Apr 9. **Landseer**, a major reassessment of the popular Victorian painter. Until Apr 12. £1, OAPs & students 50p. On Thursdays the exhibition will stay open until 7.50pm & admission will be half price. **Turner & the Sea**. Watercolours from the British Museum spanning Turner's career from 1794 to 1845. Until June 27. **Lionel Constable**, son of John Constable to whom many of his paintings have, until recently, been wrongly attributed. This exhibition aims to re-establish him in his own right. Until Apr 4. **Selections from the print collection**. Works done between 1962-81 by artists including Jim Dine, Hockney & Lichtenstein. Until June 6. **Modern Indian Artists**. Limited & conservative selection of work by six leading Indian artists working this century. Surely the Tate could have offered more generous hospitality? Apr 7-May 23.

Out of town

ASHMOLEAN MUSEUM

Beaumont St, Oxford (0865 57522). Mon-Sat 10am-4pm, Sun 2-4pm. **Oscar Nemon**. Sculpture by an artist best known for his portrayal of Churchill but capable of much greater variety than his current reputation suggests. Apr 14-May 23.

FERENS ART GALLERY

Queen Victoria Sq, Hull (0482 22311). Mon-Sat 10am-5pm, Sun 2.30-4.30pm. **Meredith Frampton**. Retrospective of work by a strange inter-war figurative painter of steely elegance, with stylistic links to German Magic Realism. Previously seen at the Tate. Apr 16-May 16.

FITZWILLIAM MUSEUM

Trumpington St, Cambridge (0223 69501). Tues-Sat 10am-4.50pm, Sun 2.15-4.50pm. Closed Apr 9, open Apr 12. **Indian Monuments through British Eyes, 1780-1980**. A selection of aquatints of Indian monuments, many by Daniells, & photographs made during the last two decades. Until Apr 25.

HERBERT ART GALLERY

Jordan Well, Coventry, W Midlands (0203 25555 ext 2662). Mon-Sat 10am-6pm, Sun 2-5pm. Closed Apr 9. **The Warm South: Foreign Painters in Italy in the 17th Century**. Touring loan show from the National Gallery, including work by Claude, Poussin & Elsheimer. Until Apr 25.

MAPPIN ART GALLERY

Weston Park, Western Bank, Sheffield (0742 26281). Mon-Sat 10am-5pm, Sun 2-5pm. **Lubetkin & Tecton**. Architecture & social commitment in the 30s. Mar 27-Apr 25.

MUSEUM OF MODERN ART

30 Pembroke St, Oxford (0865 722 733). Tues-Sat 10am-5pm, Sun 2-5pm. **Mayakovsky**. From the second decade of the century to his suicide in 1930, Mayakovsky was one of the leading members of the Russian *avant-garde* in the visual arts & literature. **Early Soviet Photographers 1917-41**. Until May 2.

CRAFTS

BRITISH CRAFTS CENTRE

43 Earlham St, WC2 (836 6993). Tues-Fri 10am-5.30pm, Sat 10am-4pm. Closed Apr 9. **The sport-**



Hottentot, woodcut by Eric Gill: on show at Blond Fine Art, see p91.

ing crafts, traditional crafts connected with sport. **Howard Raybould**. A one-man show by Britain's freshest & wittiest woodcarver. Until Apr 3. **Passages through Light**, sculptural glass by Stephen Procter. Apr 8-May 1. **Precious metals**, jewelry & smithing in high-value metals submitted for exhibition by BCC members. Apr 23-May 22. **CRAFTS COUNCIL GALLERY** 11/12 Waterloo Pl, Lower Regent St, SW1 (930 4811). Tues-Sat 10am-5pm, Thurs until 7pm, Sun 2-5pm. **Ceramics** by Martin Smith, previously seen at Temple Newsam House, Leeds. **West Coast Ceramics**. Work by Californian artists lent by the Stedelijk Museum, Amsterdam. Both Apr 14-May 30.

FINE ART SOCIETY

148 New Bond St, W1 (629 5116). Mon-Fri 9.30am-5.30pm, Sat 10am-1pm. Closed Apr 9-12. **Jewelry** by Arthur Gaskin (1862-1928). Gaskin was one of the Birmingham School of Arts & Crafts artists. Mar 29-Apr 30.

REMBRANDT HOTEL

11 Thurloe Pl, SW7 (727 2061). Daily 10.30am-6.30pm. Apr 9, 10, 12, 10.30am-4.30pm, closed Apr 11. **Wedgwood 1846-1959, a new appraisal**. Over 2,000 pieces ranging from Jasper ware to pieces designed by Christopher Dresser & Eric Ravilious. Apr 8-30.

Out of town

OXFORD GALLERY

23 High St, Oxford (0865 42731). Mon-Sat 10am-5pm. **Jill Crowley**, ceramic sculpture; **Anna Luiza Bellucci**, prints of Brazil. Until Apr 14.

PHOTOGRAPHY

KODAK PHOTOGRAPHIC GALLERY

190 High Holborn, WC1 (405 7841). Mon-Fri 9am-4.45pm. **The natural world of Britain & Ireland**, by Heather Angel. Until Apr 9.

PHOTOGRAPHERS' GALLERY

8 Gt Newport St, WC2 (240 5511). Mon-Sat 11am-7pm, Sun noon-6pm. **Photographer as printmaker**. 150 historical & contemporary pictures chosen for their aesthetic & technical excellence. Until Apr 8. **Robert Doisneau**, a contemporary French photographer. Apr 15-May 16.

MUSEUMS

KENNETH HUDSON



Detail of an 18th-century painted box: part of *The Indian Heritage* at the V & A.

AN AMERICAN FRIEND once asked me what I would do if I were to be appointed Director of the V & A Museum, an event so improbable that I felt safe in making a really radical suggestion. I would, I said, split it all up into four or five different buildings dotted about London—a museum of furniture, a museum of textiles and costumes, a museum of jewelry and so on. Each of these would be aimed at the general public with exciting, well designed, special exhibitions going on all the time. The great body of the collection could stay behind in South Kensington as a giant study warehouse and the former exhibition galleries could then be devoted to a museum of the British Empire, which we need and which the V & A building would fit like a glove. This revolution is, I fear, some way off but the V & A's great Indian Heritage exhibition which opens this month is a fine pointer to the future.

□ By the end of this year, we will have no excuse for remaining unaware that Britain was once a great sea power and a nation of seafarers. Maritime England is the English Tourist Board's big promotion for 1982 with more than 2,000 events. Museums are much involved. In April we have "The Vikings in England" at York, "I Remember Nelson" at Portsmouth, "Air Sea Rescue in the South-West" at Helston and, under the general heading of "West Country Maritime Connections", a host of exhibitions and outdoor events at historic houses throughout the West Country. Contact the English Tourist Board at 4 Grosvenor Gardens, SW1 for further details.

MUSEUM GUIDE

Admission free unless otherwise stated.

BETHNAL GREEN MUSEUM OF CHILDHOOD

Cambridge Heath Rd, E2 (980 2415). Sat-Thurs 10am-6pm, Sun 2.30-6pm. **Indian Playing Cards.** Indian cards were made of many different unlikely materials, including ivory, tortoiseshell & fabric, & were usually round. Until May 30.

BOILERHOUSE PROJECT

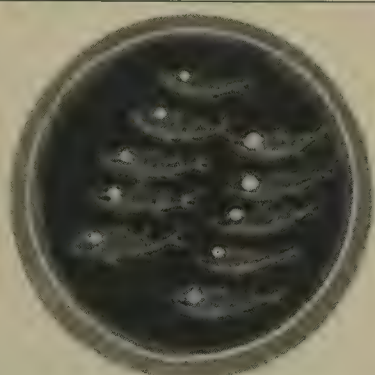
Victoria & Albert Museum, Exhibition Rd, SW7 (581 5273). Sat-Thurs 10am-6pm, Sun 2-6pm. **Sony.** The history of the firm from its post-war development to products that will not be on the market until 1986. Mar 24-June 3.

BRITISH MUSEUM

Gt Russell St, WC1 (636 1555). Mon-Sat 10am-6pm, Sun 2.30-6pm. Closed Apr 9. **Heritage of Tibet.** History & culture of Tibet, illustrated by brocade & satin garments, musical instruments, objects used in religious ceremonies & photographs. Until May 2. **Excavating in Egypt.** An exhibition to celebrate the centenary of the Egyptian Exploration Society, its creation, organization, discoveries & achievements. Social history as well as archaeology, & often unintentionally funny. Until Sept 19. **From Village to City in Ancient India.** An opportunity to see ancient Indian civilization in relation to the other great river civilizations of Egypt, China & Mesopotamia, displayed elsewhere in the Museum. The exhibition also provides an archaeological background to the Museum's Indian sculptures. Apr 23 onwards.

British Library Exhibitions:

Japanese Popular Literature 1600-1868. The various categories of Japanese writing during the



Ten little fishes: from a set of playing cards at Bethnal Green.

period, including novels, stories, poetry, essays & guidebooks, many of them illustrated with woodblock prints. Until June 27. **Demons in Persian & Turkish Art.** MSS from the late 15th to the early 19th centuries with pictures of carpet-eared or dog-headed demons & monsters with blood-filled eyes & clawed feet. Until Jan 16, 1983. **The Art of the Book in India.** From the earliest books which were made out of palm leaf or bark to 19th-century books which show European influence. Apr 16-Aug 1.

BURGH HOUSE

New End Square, NW3 (431 0144). Wed-Sun noon-5pm, Apr 9 & 12-5pm. **The Making of the Garden Suburb:** an exhibition to mark the 75th

anniversary of Hampstead Garden Suburb. The emphasis is on the odd assortment of people who planned & created this famous suburb & those who afterwards lived in it. Until Apr 25.

COMMONWEALTH INSTITUTE

Kensington High St, W8 (602 3252). Mon-Sat 10am-5.30pm, Sun 2-5pm. Closed Apr 9. **Stranger—A Pageant of Indian Costume.** The exhibition presents examples of modern village & town dress, as well as Indian folk & classical dance costumes & styles from earlier Indian cultures. Until Apr 18. **Indian Industrial & Graphic Design.** The development of modern design in India, from the early 1940s to the present day, illustrated by actual objects, models & photographs. Apr 13-May 23.

IMPERIAL WAR MUSEUM

Lambeth Rd, SE1 (735 8922). Mon-Sat 10am-6pm, Sun 2.30-6pm. Closed Apr 9. **Armoured Warfare.** Photographs illustrating the development of armoured fighting vehicles, particularly in the British Army. Everything but the dust, the mud & the noise. The visitor's imagination has to supply most of the unpleasantness. Until 1983. **Cecil Beaton War Photographs 1939-45.** Taken in Britain, the Western Desert, the Middle East & China. Shows Beaton's style & achievements as an official war photographer & his talent for making the ordinary seem unusual. Until Oct 10. 60p, OAPs & children 30p.

LONDON TRANSPORT MUSEUM

39 Wellington St, WC2 (379 6344). Daily 10am-6pm. **Building a Reputation:** The Styles of Architecture on the London Transport System, 1890-1980. Photographs & architects' drawings, showing how each line had its own individual style of building. Until May 31. £1.60, children 80p.

MUSEUM OF LONDON

London Wall, EC2 (600 3699). Tues-Sat 10am-6pm, Sun 2-6pm. **Curtains!!! or A New Life for Old Theatres.** A national travelling exhibition which begins at the Museum of London. It is the result of several years' work discovering the "lost theatres" of Britain. Until Apr 18. **Department Stores.** Printed material, pictures & objects illustrating the origins & growth of the stores which form the ever-changing House of Fraser Group. Until Apr 25. **London's Flying Start.** London was one of the most important centres of the British aircraft industry up to & during the First World War. This exhibition is concerned with the firms involved—De Havilland, Handley Page, Hawker, Avro & Short Bros.—& with the aeroplanes & engines they made. Until May 9. 60p, OAPs & children 30p. **London Silver 1680-1780.** The great period in history of the London silversmiths. Household plate, watchcases, buckles, jewelry & toys. Methods of manufacture, costs of production, range of customers. Reconstruction of an 18th-century silversmith's workshop. Apr 20-Apr 1983.

MUSEUM OF MANKIND

6 Burlington Gdns, W1 (437 2224). Mon-Sat 10am-5pm, Sun 2.30-6pm. Closed Apr 9. **Vasna: Inside an Indian Village.** An exhibition to show the visitor what living & working in an Indian village is like. The reconstruction of a village will be complete with weaving equipment, domestic utensils & even a bullock cart with two stuffed bullocks harnessed to it. Apr 10 onwards. Also several long-term exhibitions continue: **African Textiles, Asante: Kingdom of Gold, Hawaii, & The Solomon Islanders.**

NATIONAL ARMY MUSEUM

Royal Hospital Rd, SW3 (730 0717). Mon-Sat 10am-5.30pm, Sun 2-5.30pm. Closed Apr 9. **The Tiger of Malaya: Field Marshal Sir Gerald Templer KG 1898-1979.** The life & achievements of this many-sided & rather civilian soldier, who helped to found the National Army Museum. Until May 31.

NATIONAL MARITIME MUSEUM

Romney Rd, SE10 (858 4422). Tues-Sat 10am-6pm, Sun 2-5.30pm. Closed Apr 9, open Mon Apr 12. The Museum has dry rot & asks for the indulgence of its visitors for a while. In the meantime, as the first stage of the process of getting matters to rights, the New Neptune Hall has had to be closed for re-roofing. But nearly all the Museum's other galleries will remain open during the year, despite the scaffolding & the building activity, & the planned programme of special exhibitions, beginning in June, will not be affected.

NATIONAL POSTAL MUSEUM

King Edward Building, King Edward St, EC1 (432 3851). Mon-Thurs 10am-4.30pm, Fri 10am-4pm. Closed Apr 9 & 12. **Postcards.** Official Post Office cards & postage rates of the Victorian era. Scenes in the Isle of Wight, reflecting different styles & tastes during the present century. Recent postbus & other regional postcards. Museum postcards. Until Apr 16. **The Post Office at War, 1704-1881.** The origins of the service as the Royal Post. Letters from the 18th- & 19th-century campaigns. The development of the Indian Army Postal Service, the success of which led to the establishment of a comparable service for the British Army. British military uniforms, as shown on the stamps of the world. Apr 21-July 16.

NATURAL HISTORY MUSEUM

Cromwell Rd, SW7 (589 6323). Mon-Sat 10am-6pm, Sun 2.30-6pm. Closed Apr 9. **Bird Art.** Paintings & sculpture by contemporary American, Canadian & British artists, from the collections of the Leigh Yawkey Woodson Art Museum, Wisconsin, USA. Until May 1.

SCIENCE MUSEUM

Exhibition Rd, SW7 (589 3456). Mon-Sat 10am-6pm, Sun 2.30-6pm. Closed Apr 9. **Science in India.** Science, technology & medicine in India from early times to the present day. The final & largest section covers contemporary developments, including nuclear power, space research, transport, agriculture & rural technology. Until Aug 1.

VICTORIA & ALBERT MUSEUM

Cromwell Rd, SW7 (589 6371). Sat-Thurs 10am-5.30pm, Sun 2.30-5.50pm. **The Indian Heritage.** Court life & arts under Mughal rule. Miniatures, jewels, weapons, sumptuous textiles, carpets & evocations of a royal city & a bazaar give an idea of palace life from about 1600 to the early 19th century when western fashions ousted the traditional court art. Apr 21-Aug 15. £1.50; OAPs, students, children & everybody Sat & Sun 50p. **India Observed.** The landscape, monuments & people of India as seen by British artists, professional & amateur, 1760-1860. Apr 26-July 4.

Out of town

CORINUM MUSEUM

Park St, Cirencester, Glos (0285 5611). Tues-Sat 10am-5pm, Sun 2-5pm. **Pioneers of Flight.** A Science Museum exhibition commemorating the first transatlantic non-stop flight. Charts, log-books & instruments used by Alcock & Brown. History of the *Daily Mail's* 1913 race competition, together with details of later competitions. Until Apr 25. 30p, OAPs & students 20p, children 10p.

CORNWALL AERO PARK

Helston, Cornwall (03265 3404). Daily 10am-5.30pm (last admission at 5pm). **Air Sea Rescue in the South-West.** A permanent exhibition, organized in connexion with Maritime England year. The Aero Park adjoins Cudrose Naval Air Station, where the Royal Naval Search & Rescue helicopter crews are based. Also in the park is the Flambers Village with its old-world cobbled streets, carriages, shops & fashions. Apr 7-Oct 31. £1.60, children under 16 90p, under-4s free.

PORTSMOUTH ROYAL NAVAL MUSEUM

HM Naval Base, Portsmouth, Hants (0705 22351, ext 23868/9). Mon-Sat 10.30am-4.30pm, Sun 1-4.30pm. **I Remember Nelson.** Costumes & sets from the Central Television four-part series on the life of Nelson. Tableaux include Nelson & the Hamiltons at Naples, & Nelson's death scene. Apr 1 onwards 30p, children 15p.

TUNBRIDGE WELLS MUNICIPAL

MUSEUM & ART GALLERY

Civic Centre, Mount Pleasant, Tunbridge Wells, Kent (0892 26121 ext 171). Mon-Fri 10am-5.30pm, Sat 9.30am-5pm. Closed Apr 9-12. **The Hogarth Collection.** Several hundred puppets, marionettes & shadow figures, old & new, including examples from Hungary, Bulgaria, Israel, Australia & the USA. Apr 2-29.

YORKSHIRE MUSEUM

Museum Gdns, York (0904 29745). Mon-Sat 10am-5pm, Sun 1-5pm. **The Vikings in England & in their Danish Homeland.** An Anglo-Danish exhibition covering the 8th-11th centuries. Exhibits from many collections in Britain & Scandinavia; about half are from the Coppergate excavations, York. Splendid & in the best sense readable catalogue. Apr 3 onwards. £1.50, children 75p.



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BRIEFING

SALEROOMS URSULA ROBERTSHAW

THE MUCH LAMENTED 18th-century tobaccoconist's in Haymarket, Fribourg & Treyer, which closed last December, is the subject of an unusual sale on April 21, when Phillips will auction its contents and fittings. Besides tobacco jars, antique pipes, rollers and cutters, there are also superb brass signs, the shop clock, pictures and prints—and a cigar-counter Indian.

□ A major item in Christie's sale of English pottery and porcelain on April 19 is a blue and white cylindrical tankard, painted with the bird on a rock pattern, probably Southwark, and dated 1630. A tankard of similar shape but dated two years later is in the Victoria and Albert Museum.

□ A sale for nostalgia freaks at Christie's South Kensington on April 20 when theatrical, film and opera costumes and memorabilia from the 1930s-60s will be sold. They include Olivier's jacket and cloak, worn in the film of *Henry V*, a gown of Dietrich's, possibly worn in *Blonde Venus*, and Valentino's very own fitted pigskin suitcase, complete with silver-topped bottles.

The following is a selection of sales taking place in London this month. Viewings are usually held a day or two before the sale. Catalogues, often with illustrations, can be bought individually or for an entire season in any preferred subject. Further inquiries should be made to auction houses. Details of wine sales appear on page 97.

BONHAM'S

Montpelier St, SW7 (584 9161).

Apr 1, 8, 15, 29, 11am. European oil paintings.

Apr 1, 15, 22, 29, 2.30pm; Apr 8, 11am. European furniture.

Apr 2, 11am. General ceramics.

Apr 6, 20, 11am. Silver & plate.

Apr 16, 11am. General ceramics & works of art.

Apr 21, 10.30am. Furs.

Apr 22, 11am. Old Master paintings.

Apr 23, 11am. Export & decorative porcelain, scroll paintings & snuffbottles.

Apr 28, 11am. Watercolours & drawings.

Apr 30, 11am. European porcelain; Jewels & objects of vertu.

CHRISTIE'S

8 King St, SW1 (839 9060).

Apr 1: 10.30am & 2.30pm. Indian & Islamic MSS & miniatures; 11am. Continental furniture.

Apr 2, 11am. Musical instruments.

Apr 5, 11am & 2.30pm. Continental porcelain, pottery & Italian majolica.

Apr 7, 11am. Arms & armour.

Apr 19, 10.30am. English pottery & porcelain.

Apr 20, 10.30am & 2.30pm. Coins.

CHRISTIE'S SOUTH KENSINGTON

85 Old Brompton Rd, SW7 (581 2231).

Apr 1, 2pm. Mechanical music.

Apr 8, 2pm. Cameras & photographic equipment.

Apr 16, 30, 2pm. Dolls.

Apr 20, 10.30am & 2pm. Theatrical, film & opera costumes & memorabilia.

Apr 22, 2pm. Toys, trains & games.

Apr 23, 2pm. Postcards, cigarette cards, Baxter prints & Stevengraphs.

Apr 30, 2pm. Art Nouveau & Art Deco.

STANLEY GIBBONS

Drury House, Russell St, WC2 (836 8444).

Apr 14-16, 1.30pm. All-World stamps.

PHILLIPS

7 Blenheim St, W1 (629 6602).

Apr 1, 11am. Musical instruments.

Apr 2, 16, 23, 11am; Apr 30, 10am. Silver & plate.

Apr 5, 19, 26, 11am. Furniture, carpets & objects.

Apr 5: 11am. Watercolours & drawings; 2pm. Prints.

Apr 6, 13, 20, 27, 11am. Furniture, carpets & works of art.

Apr 6, 27, 1.30pm. Jewelry.

Apr 7, 21, 11am. Oriental ceramics & works of art.

Apr 8, 11am & 2pm. Costumes, lace & textiles.

Apr 14, 28, 11am. European ceramics & glass.

Apr 14, noon. Baxter prints & Stevengraphs.

Apr 19, 2pm. Oil paintings.

Apr 20, 2pm. Ethnographical items & antiquities.

Apr 21: noon. Items from tobaccoconist Fribourg & Treyer; 2pm. Scientific instruments.

Apr 26, 2pm. English paintings.

Apr 28, noon. Fairings & pot lids.

Apr 29, 10am. Furs.

SOTHEBY'S

34/35 New Bond St, W1 (493 8080).



Will Owen's impression of Fribourg & Treyer: contents for sale at Phillips on April 21.

Apr 6, 7, 11am. Australian books & MSS.

Apr 7, 11am. Scientific instruments, clocks & watches; Musical instruments.

Apr 14, 15, 11am. Music & Continental autograph letters & MSS including items by Wagner, Paul Valéry & Mussolini.

Apr 16, 11am. English furniture, tea caddies & boxes.

Apr 20, 11am. Snuff bottles.

Apr 21, 11am. Old Master paintings.

Apr 22, 11am. Medieval, Gothic, Renaissance & baroque works of art.

Apr 26: 11am. Oriental MSS; 2.30pm. Islamic works of art.

Apr 26, 27, 11am. Printed books.

Apr 27, 10.30am. Oriental miniatures & MSS.

Apr 28, 10.30am & 2pm. Islamic coins; Rugs, carpets & textiles.

Apr 29, 11am. British watercolours.

Apr 30, 11am. African, Oceanic & Pre-Colombian works of art.

SOTHEBY'S BELGRAVIA

19 Motcomb St, SW1 (235 4311).

Apr 7, 11am. Scientific instruments, cameras, domestic & office equipment.

Apr 14, 11am. English furniture, clocks & watches.

Apr 20, 27, 11am. Victorian pictures.

Apr 22, 23, 11am. Decorative arts.

Antiques Fairs

Apr 1-3. 13th Cambridge Antiques Fair, Royal Cambridge Hotel, Cambridge. Thurs 2-9pm, Fri 11am-9pm, Sat 10.30am-5pm. 50p.

Apr 12. Antiques Fair, Richmond Hill Hotel, Richmond, Surrey. 11am-6pm. 40p.

Apr 12. Antiques Fair, The Bull, Olney, Bucks. 10am-5pm. 20p.

Apr 15-18. 10th Camden Antiques Fair, Camden Arts Centre, Arkwright Rd, NW3. Thurs-Sat 11.30am-7.30pm, Sun 11.30am-6pm. Thurs £1.50, then 75p.

Apr 28-May 4. British International Antique Dealers' Fair, National Exhibition Centre, Birmingham. Wed 11am-9.30pm, Thurs-Mon 11am-8pm, Tues 11am-6pm. £2.

SELECTIVE SHOPPING

MIRABEL CECIL

AS FAR AS my bath and I are concerned, Biggest is Best. My dream of heaven is a 6 foot bath on claw feet with brass taps gushing forth limitless hot water—and efficient central heating to avoid the subsequent draughty walk across cold linoleum back to the bedroom. You can buy an ordinary bath for less than £100 from builders' merchants or large stores. As I discovered, the price of an ornate tub can run from £300 to well into four figures.

I found my dream bath in Jermyn Street at **Czech and Speake**. They reproduce a magnificent roll top Edwardian bath from an original moulding, but in fibreglass not cast iron as the original would have been. It comes in white, of course, with brass ball-and-claw feet. The price is £862.50. The Edwardian range of accessories to go with it includes brass taps and a shower attachment for £442.75. These have white porcelain detailing. If preferred, they can be chromed, black-chromed, nickel- or gold-plated.

Czech and Speake also make a handsome mahogany lavatory seat with brass hinges for £63.25. They sell, too, a lovely aromatic selection of expensive and pungent bath oils such as Grapefruit (£16.50 for 8 fl oz).

There is a sharp contrast between the solid Edwardian simplicity of such shops as Czech and Speake and the colourful fantasies of **Bonsack Baths** and **Galleria Monte Carlo**, both of which have showrooms in Mayfair.

Godfrey Bonsack, fed up with the "stark charmlessness" of ordinary bathrooms, concluded that his mission was "to rescue the bathroom from its Cinderella status". To this end he has designed baths in all kinds of shapes and colours and named them after planets and signs of the Zodiac.

Leo, for example, is free-standing, with a rolled-over edge, lion's paw feet and a high back to recline against. Moon is a round bath, luxuriously deep-sided. Saturn, which

is on show at **Harrods** in blue metallic fibreglass sprinkled with stars, costs £1,253.50, has oval basins to match at £393.30 apiece, and a lavatory, similarly sprinkled with stars, at £893.55.

Galleria Monte Carlo have a large range of imported hand-painted porcelain basins and bidets. They are not cheap: an over-edge basin decorated with pink and green flowers costs upwards of £400; under-edge from £300. A glamorous white porcelain set, Lori, which consists of basin, lavatory and bidet, ornamented with a swirling leaf pattern, costs from £1,100.

The old-established firm of **Humphersons**, which has been selling baths and accessories since 1876, has a magnificent new showroom in Knightsbridge which opened in mid February. Here their star attraction is the Nile suite—a bath from £300 in a wide range of colours and a basin and ceramic tiles for walls and floors. The tiles are in beige and blue decorated with gold.

Sitting Pretty in Fulham is an enterprising shop which made its name some years ago for selling unusual lavatory seats. These are wooden and available either made-up or in DIY kits. The mahogany seat at £57.50 is the most expensive (the kit costs £41.50). There is a cheaper wood, African obeche, which can be stained simply in red, blue, or green, or imitation teak, rosewood, walnut or what you will. The DIY obeche kit is £31.50, and the ready-made seat costs £47.50 (in-

sive of the colour of your choice).

Sitting Pretty has now expanded its range to include all kinds of wooden and brass bathroom fittings, both original Edwardian and reproduction.

Their Edwardian reconditioned brass bath shower-mixers, with porcelain detailing, cost £112.50. Brass taps for the sink are £29.50 a pair. Victorian reproduction pull-chains, originally used for overhead cisterns, now more often used as light pulls, are £12.50.

A colourful bath shop in Chelsea is **Palace Bathrooms**. Here the interior designer Faith Panton and her husband dream up designs for everything to do with personal hygiene, from lacquered wall panels with marvellous cloudlike effects drifting across their shiny surfaces to prettily painted porcelain soap dishes and bathroom accessories. They also have a range of sturdy waterproof papers imported from America, many of which have shiny metallic backgrounds and patterns of flowers and leaves.

The Chinese People range, made in France by Porcelaine de Paris, is exclusive to Palace Bathrooms. It is charming and colourful: the shell-shaped pedestal basin is £687, the towel ring £39.50, and the lavatory £600. The Chinese theme reappears in an oval bath in white decorated with Chinese figures for £790, and Palace Bathrooms will decorate your whole bathroom with wall tiles to match the bath and basin.

For a touch of kitsch try **Presents** in Sloane Street where a lavatory seat in clear acrylic set with bits of barbed wire costs £125. Or you can have the transparent seat full of gold coins. These are imported from America where, a plumber I know assures me, they also sell lavatory seats with live goldfish swimming around enclosed in them.

Czech and Speake, 88 Jermyn St, SW1 (839 6868/9). Further information from **Mayfair Marketing**, Bilston Rd, Wolverhampton (0902 57822).

Bonsack Baths, 14 Mount St, W1 (629 9981/493 3240) and at **Harrods**, Knightsbridge, SW1 (730 1234).

Galleria Monte Carlo, 66-67 South Audley St, W1 (493 6481/2).

Humphersons, 164-6 Brompton Rd, SW1 (584 6062) and at **Heals**, 196 Tottenham Ct Rd, W1 (636 1666) also at Holman Rd, SW11 (228 8811).

Sitting Pretty, 131 Dawes Rd, SW6 (381 0049).

Palace Bathrooms, 33-35 Elystan St, SW3 (589 6429).

Presents, 129 Sloane St, SW1 (730 5457).

There is a Little India at Liberty's this month stocked with merchandise from Rajasthan. Stalls just like those you would find in a bazaar will sell spices and perfumes, writing paper decorated with drawings of maharajahs, scalloped-edged envelopes, old carved wooden boxes bound with brass and with intriguing compartments, tie and dye sari lengths and mirror-work wall-hangings. There will be a wedding shop selling elaborately embroidered garments not only for bride and groom but also for the horse or camel that is often a member of the wedding party in India. From 10am to 4pm each day Indian finger food will be sold in take-away tins—trays of small dishes containing tastes of different traditional delicacies. Little India runs from Apr 1-May 1 (closed Apr 9 and 12), Mon-Fri 9am-5.30pm, Thurs until 7pm, Sat 9.30am-5.30pm.



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JOHN MORGAN

TAKE THE APHORISM "There is no such thing as a free lunch!" Hard men usually speak it and often out of the corner of the mouth. I take it to mean that in this chill world only a fool believes that acts of disinterested generosity are ever performed and as such it is a fine phrase, a glum metaphor. On the other hand, such grandly expressed generalizations have little value if they happen not to be true; and in this case, there is such a thing as a free lunch. In a spirit of inquiry I set out this month to visit restaurants in central London where various professions—law, finance, business and journalism—take each other to lunch.

As you will gather the places are not cheap and we can conclude that many, if not most, lunches are being paid for on expenses. But must deals invariably be contingent? If not, then one party has had a free lunch. Take a popular haunt of high international business, Pomegranates, on the Thames near Belgravia. Accents here are as mixed, even as exotic, as the food. You can have conventional dishes if you like, for example the *filet de boeuf aux poivres verts* for £6.20 with a selection of vegetables at £1.50. For myself, I made a meal of the hors d'oeuvres. They are not exclusively Spanish. I did not have the Indonesian chicken satay, but this was due to my prejudice against Indonesia, having once had a miserable time in Jakarta and Surabaya. Instead I enjoyed the Turkish chicken and walnut pâté (£1.90), escargots and chanterelle pie (£3.20) and oysters in pastry (£3.50). The proprietor, Patrick Gwynn Jones, has opened a comparable place nearby, Tapas, which opens in the evenings only and has a menu consisting almost entirely of starters.

Travel farther east along the great river and stroll through the Law Courts before pitching up at the Old Bailey and one of the lesser-known restaurants of the famous Roux brothers, who gather the garlands of Michelin with a grandeur unprecedented in Britain. Here at Le Gamin are lawyers and city gents. The price here is fixed, in the French fashion, at £13.75, which includes service and VAT. An aperitif, a Kir, is set down before you. The place is, as is Pomegranates, light and well decorated. The *Oeuf Albert* is, said my friend, a treat: artichoke heart, poached egg, mousse of smoked salmon topped with a slice of salmon. I had the cauliflower soup, since I hold the old-fashioned

view that a café's intentions may usually be judged by the soup. Le Gamin's intentions are good. There are six main dishes to choose from and from that hit list we picked on the one side of the table poached salmon with lobster sauce and on the other a veal escalope with ham, truffles and tongue.

Half a bottle of wine is included in the price. In our case, putting pleasure before duty, we drank a good Sauvignon. Had we cared to we might have chosen a Bordeaux or the Beaujolais nouveau. We speculated on who in this assembly—and Le Gamin seems popular—was enjoying the free lunch? It really is difficult to tell by manner or facial expression who is supplicant, who is paying the bill, especially if you are concentrating on your own food. Try the exercise some time.

At the next establishment—through Ludgate Circus, along Fleet Street and right into Chancery Lane—it was easier to judge, but for unfair reasons. Here at the Terrazza Est sit many journalists. Since I have spent much of the past quarter-century in this territory, some faces were familiar.

Terrazza Est is a large restaurant which has rooms for large, private parties. The tables are well spaced and talk can be private. The set menu is £5.50 without service and offers, for example, a cannelloni and whole plaice with lemon and capers, a choice of sweets from the trolley and coffee. The wine is not over-priced: a Blanc de Blancs les Caves Geneviève is £5.20, with a half bottle available. I went for the Sancerre Clos Paradis 1979 at £9.95 which was a pleasure, as were the delicious prawns at £4.25.

At which you may say that a food writer is a fine hypocrite even to be raising the question of whether or not there is such a thing as a free lunch. You might even say I contradict myself. Is it not the case that a food writer never has a free lunch? Where others can walk away from the table with an easy mind, the wretched scrivener has to pay later by setting it all down in print.

Pomegranates, 94 Grosvenor Rd, SW1 (828 6560). Mon-Fri 12.30-2.15pm, Mon-Sat 7.30-11.15pm. CC All.

Tapas, 30 Winchester St, SW1 (828 3366). Mon-Sat 6-11.30pm. CC All.

Le Gamin, 32 Old Bailey, EC4 (236 7931). Mon-Fri noon-2.30pm. CC All.

Terrazza Est, 125 Chancery Lane, WC2 (242 2601). Daily 12.15-3pm, 6.30-11.30pm. CC All.

THE ILN GOOD EATING GUIDE

A changing selection of ILN recommended restaurants appears each month. Estimated prices are based on the average cost of a meal for two, including a bottle of house wine. The symbol £ indicates up to £20; ££ £20-£30; £££ above £30.

Information about the time of last orders and credit cards has been provided by the restaurants. AmEx=American Express; DC=Diner's Club; A=Access (Master Charge); and Bc=Barclaycard (Visa). Where all four main cards are accepted this is indicated as CC All.

Bubb's

329 Central Markets, Smithfield, EC1 (236 2435). Mon-Sat 12.15-2.30pm.

A real taste of France in a crowded & jovial setting close to the meat market at Smithfield. Booking essential. CC None ££

Connaught Hotel Restaurant

16 Connaught Place, W1 (499 7070). Daily 12.30-2.30pm, 6.30-10.30pm.

A wonderful place for a treat in elegant surroundings with fine complicated dishes from Michel Bourdin, helpful hints from the sommelier through a wine list which need not prove expensive—and possibly a film star at the next table. CC A £££

Dorchester Hotel

Park Lane, W1 (629 8888). Daily 12.30-3pm (Sun until 2.30pm), 6.30-11pm (Sun from 7pm). Remains a grand place with the duck & the fruits de mer attractive to the palate. Ideal for public occasions, perhaps, rather than private. CC All £££

Dumpling Inn

15a Gerrard St, W1 (437 2567). Mon-Fri noon-2.30pm, 5.30pm-midnight, Sat, Sun noon-11.45pm.

The dumplings certainly are in: pork & beef especially. Excellent Peking duck, & toffee apples. Peking cuisine. CC AmEx, Bc, DC ££

L'Escargot

48 Greek St, W1 (437 2679). Mon-Sat 12.15-2.30pm, 6.30-10.45pm.

Re-opened exuberantly in new hands. Fine linen & décor & elegantly written menu. The food is good

& the speciality is a long list of Californian wines. CC All ££

Le Gavroche

43 Upper Brook St, W1 (408 0881). Mon-Fri 7.30-11pm.

French cuisine fastidiously prepared & served. On its night Le Gavroche, now awarded the *Michelin Guide's* ultimate accolade of three stars, can deliver about the best food & wine in London. CC All £££

Gaylord

79 Mortimer St, W1 (580 3615). Mon-Sat 12.30-3pm, 6-11.30pm, Sunday 6-11pm.

Spacious Indian restaurant offering northern Indian specialties near Oxford Circus. CC All ££

Golden Carp

8a Mount St, W1 (499 3385). Mon-Fri noon-3pm, Mon-Sat 6-11pm.

Good fish restaurant with sole bonne femme particularly enjoyable. If you like pancakes give them a throw here. CC All ££

The Grange

39 King St, WC2 (240 2939). Mon-Fri 12.30-2.30pm, Mon-Sat 7.30-11.30pm, Sat from 6.45pm.

Excellent two- or three-course set menu, offering a promising example of how prices can be kept down by limiting choice. Perfect service & altogether recommended. CC AmEx ££

Grapes

The Mall, Camden Passage, N1 (359 4960). Daily noon-3pm, Wed & Sat until 4pm, 6pm-midnight.

Dazzling cocktails, good cooking, value for money in fine building with charming décor. At lunchtime peaceful but every Saturday & Wednesday night loud with the sound of live jazz. A bonus in the London scene. Much recommended. CC A Bc ££

Au Jardin des Gourmets

5 Greek St, W1 (437 1816). Mon-Fri 12.30-3pm, Mon-Sat 6.30-midnight (last orders 11pm).

Everything here is excellent, including the service. You'd be pushed to find better French cooking in London. Private without being small. CC All ££

JB's: The City Brasserie

Plantation House, Mincing Lane, EC3 (623 8234). Mon-Fri 8am-8pm.

Follow the stock market or the gee-gees while you eat & drink at a new, large & brightly coloured eating place in the City. It should be fun as well as a place for good food & drink. Parties by special arrangement. CC All £

Joe Allen's

Exeter St, WC2 (836 0651). Mon-Sat noon-1am, Sun until midnight.

Identical to the New York theatre district bar-restaurant & just as popular. It is a lively place with exceptional service. CC None ££

Khan's Tandoori Restaurant

13/15 Westbourne Grove, W2 (727 5420). Daily noon-3pm, 6pm-midnight.

Crowded tables, imitation marble palm trees & electric service, the manager leading his troops by example. Mainline Indian food & good value. For the gregarious. CC All ££

Lacy's

26 Wakefield St, W1 (636 2323). Mon-Fri 12.30-3pm, Mon-Sat 7.30-11pm.

Basement surroundings with tiles & alcoves for Margaret Costa's establishment. Strong on vegetables and desserts. CC All £££

Langan's Brasserie

Stratton St, W1 (493 6437). Mon-Fri 12.30-2.30pm, 7-11.30pm, Sat 8pm-12.15am.

Most go to gawp or to be seen—but the menu is imaginative & Peter Langan still packs them in at this large & bustling source of gossip column stories. CC All ££

Paulo's

28 Wellington St, WC2 (240 1919). Daily 12.30-3pm, 6.30-11.30pm.

The taste of Brazil in Covent Garden. New spicy delights—but watch out for the chilli. CC All ££

Pizza Express

10 Dean St, W1 (437 9595); 11 Knightsbridge, SW1 (235 5550); 15 Gloucester Rd, SW7 (584 9078) & 21 other branches. Daily 11am-midnight.

Delicious pizzas composed before your eyes. Fast, friendly, efficient service & excellent value. Evening jazz (Dean St, Tues-Sun; Pizza on the Park,

Knightsbridge, Mon-Sat) & disco (Gloucester Rd, daily). CC None £

Porte de la Cité

65 Theobald's Rd, WC1 (242 1154). Mon-Fri noon-3pm, 6.30pm-1am (last orders 11.30pm).

Newly opened French restaurant of high quality. The service is good, the vegetables fresh, & if you have an appetite the duck pie is particularly satisfying. CC All ££

The Ritz

Piccadilly, W1 (493 8181). Daily 12.30-2pm, 6.30-11pm.

Michael Quinn, who has taken over as head chef, now offers a three-course surprise luncheon, different each day, at £19.50. Recent examples have included oyster salad, breast of chicken wrapped in pancakes with truffle sauce, & champagne sorbet. Pleasant surprises indeed. CC All ££

Sheraton Park Tower, The Trianon

101 Knightsbridge, SW1 (235 8050). Sun-Fri 12.30-2pm, daily 7-11pm.

A fine restaurant where the bouillon is perfect & the quails' eggs are too great a temptation to resist. Sweet trolleys of the highest quality. CC All £££

Shirreffs

25 Quebec St, W1 (723 0095). Mon-Sat 11.30am-3pm, 5.30-11pm.

First-class Colchester oysters at this wine bar. The crèmes à la jubilee—vanilla ice & hot cherries—are a treat. The Deinhard Green Label is a wine to go for. CC All £

Simpson's-in-the-Strand

100 Strand, WC2 (836 9112). Mon-Sat noon-3pm, 6-10pm.

Old England lives in this celebrated mutton & beef house now in its 154th year. We enjoyed the oxtail as much as the justly famed roasts. CC A, Bc ££

Sweetings

39 Queen Victoria St, EC4 (248 3062). Mon-Fri noon-3pm.

A thoroughly enjoyable restaurant/wine bar, crowded & cheerful. The apple pie, the bread-and-butter pudding & the fish pie contribute to the bonhomie. CC None £

BRIEFING

WINE PETA FORDHAM



THE WINE BOX is a bag filled with several litres of wine inside a box. The first in England, an Australian pack, was launched under the name of Botany Bay at a lunch in the unusual surroundings of an Aldwych Underground station platform a year or two back. The idea has caught on in a big way. The range is expanding rapidly and it is well worth taking a look at this ingenious way of keeping wine in the house.

The original concept was Australian and it took a lot of research to get things right. The difficulty was to create the right bag containing virtually no air which would collapse without damage as the wine was withdrawn, thus permitting only the minimum of oxidation and allowing several months of life after opening. As far as I can discover, the real breakthrough was made by the Orlando Company of Australia (linked with R&C Vintners of Norwich) who produced a space-technology bag made of complex layers of plastic, interspersed with aluminium bonded to them. Highly resistant to penetration by oxygen, this retains the wine's aroma and flavour.

There is plenty of plonk and plonk-plus to be found in boxes and very useful it is, with the spin-off that it encourages the use of wine in cooking. My own experience has been that the reds tend to be a better buy than most of the whites. Life expectation of the 3 litre packs is usually claimed to be about four months after opening and the reds seem to stand up well.

R&C Vintners have a Liebfraumilch which is a little more expensive than the usual £6.99 for a wine box. There is also a full French red and a not-quite-dry French white, stocked by Waitrose, Budgens and Carrefour among others, under the brand name Moussec.

Stowells, who market through Threshers, were early in the field and have been consistently reliable with a dry red and a white, both from the Gard (the white very nice and crisp) and a popular medium dry white as well. Both Tesco and Victoria Wines have sound red and white boxes and there are good reports of Barwell & Jones of Ipswich (31 Garrick Way, Ipswich, 0473 41812), British Home Stores and Safeway.

All in all, you need not be too choosy about which one you buy: the price seems to hold to the £6.99 mark more or less and all are decent everyday wines. One, an Argentine from Cullens (Bandera) does stand out as a "gutsy" winter wine with the white a bit on the heavy side. It is a 4 litre pack costing £9.50 and does not let the Cullen image down.

But one, an Australian (Hardy's) does reach a higher rating both in its red and white. It costs £9.50 for 4 litres and is one that can become a dinner-party wine. Among new arrivals there is a good Soave, a Valpolicella and a Chianti Classico from Cinzano (Gambina) which are a cut above the rival £6.99s—and a good buy for pasta-loving families. Available from branches of J. T. Davies in the south and Makro in the north and midlands.

Advantages, other than convenience? Not particularly cheap, but there are no heel-taps, the wine is always fresh and because there is never "a bottle to finish" it often means that less than usual gets drunk. The pack is clearly here to stay: we can probably hope for higher-class wine (and perhaps a fino sherry, which often suffers from exposure) to be "bagged". Meanwhile, once tried, the box tends to re-appear.

DIARY NOTES

Wine of the month

There are fine white wines in Bordeaux but they are not cheap: the pity is that they are so little known. Cordier's Blanc Caillou du Château Talbot is a beautiful, clean, crisp wine which costs £4.50 a bottle from Field's Wine Merchants, 55 Sloane Ave, SW3 (589 5753) and from various other merchants.

This month's wine auctions include:

Apr 14, 28, 10.30am. Fine wines. Sotheby's, 34/35 New Bond St, W1 (493 8080).

Apr 15, 11am. Hock, burgundy & champagne. Apr 22, 11am. Fine wines. Apr 29, 11am. Special Bordeaux. Christie's, 8 King St, SW1 (839 9060).

Apr 20, 11am. Inexpensive wines. Christie's South Kensington, 85 Old Brompton Rd, SW7 (581 2231).



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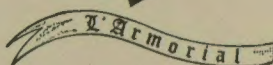
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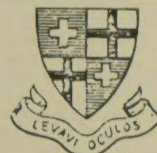
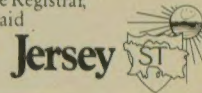
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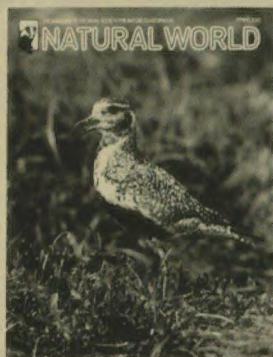
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No service charge, no extras.

BTA commended. Ashley Courtenay recommended.

BRIEFING

OUT OF TOWN ANGELA BIRD

HISTORIC HOUSES and parks shake off winter and reopen their gates to the public this month. Littlecote, a Tudor mansion near Hungerford in Berkshire, reopens from April 1 for weekend and bank holiday afternoons and offers a chance to see Roman excavations as well as a re-creation of a Wild West frontier town in the grounds. Stratfield Saye House, near Reading, home of the Dukes of Wellington, is open daily except Fridays from April 4—and you can try boating, riding or a nature trail in the adjacent Wellington Country Park. Opening on Good Friday, April 9, are Dorney Court, a Tudor manor house near Eton (every afternoon of the Easter weekend, then Sunday afternoons only), and Bowood House, a Georgian mansion near Chippenham in Wiltshire, which has fine gardens (daily except Mondays which are not also bank holidays). Easter Sunday sees the reopening of the Elizabethan Mapledurham House and its watermill, also near Reading (weekend and bank holiday afternoons); Ragley Hall, a Palladian house near Alcester in Warwickshire, which has a magnificent adventure playground in the park complete with maze (every afternoon except Monday and Friday); and Sandringham House, the Queen's Norfolk residence, near King's Lynn (Sunday to Thursday afternoons).

□ Easter brings Yorkshire's traditional pace-egg plays, not unlike the mumming plays of Christmastime, and egg-rolling in Lancashire. In Sussex, Lent is the traditional season for the game of marbles, culminating on Good Friday with the British Championships at Tinsley Green.

Apr 2-4, 9.30am-9pm. **Cornwall Boat Show.** First year of new exhibition where prospective buyers will be able to try out many of the craft on the water. An auction of chandlery & new & second-hand boats will be held at 10am on Apr 3. Falmouth Marina, Falmouth, Cornwall. £1.

Apr 4, 10am-5pm. **Boat Jumble.** An opportunity to buy secondhand or clearance stock of boats, equipment, clothing & chandlery. Beaulieu, Hants. £1.75, children 80p.

Apr 9. **Pace-Egg Play.** Teenagers from a local school travel from village to village with their traditional mumming play: 9.30am & 10am, Mytholmroyd; 11am & 11.30am, Hebden Bridge; 2pm, Midgley; 3pm, Luddenden; 4pm, Todmorden; W Yorks.

Apr 9, 10.30am-2pm. **British Marbles Championships.** Reputed to have been held for 300 years, the championships mark the end of the traditional marble-playing season which runs from Ash Wednesday to Good Friday. 16 six-man teams compete in a knockout competition for a challenge trophy. Greyhound Hotel, Tinsley Green, Nr Crawley, W Sussex.

Apr 9-18. **International Motor Cycle Show.** Includes motorbike & jet-ski racing, displays by the Royal Corps of Signals White Helmets & the Red Devils parachutists & instruction in moped riding for children & safety for adults. National Exhibition Centre, Birmingham. Daily 10am-7pm, Apr 18 until 6pm. £2, children £1.

Apr 9-Oct 30. **Pitlochry Festival Theatre season.** April performances are previews of three comedies from among this season's productions. Festival Theatre, Pitlochry, Tayside (0796 2680).

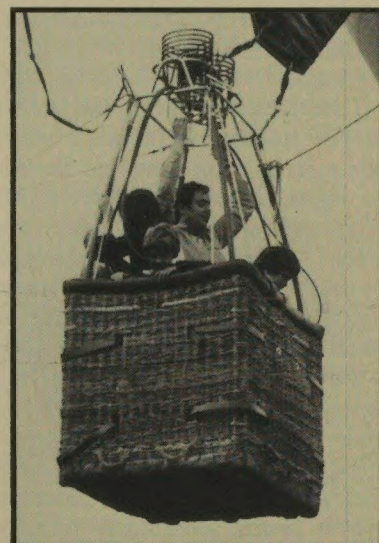
Apr 10. **Brighthouse Pace Egg.** Members of Brighthouse Children's Theatre perform their mumming play in Huddersfield, Halifax & Mirfield before arriving in Brighthouse town centre at noon. W Yorks.

Apr 11, 12, 10.30am-5pm. **Hot-air Balloon Event.** About a dozen colourful balloons are expected & you can visit local craft exhibitions, the Hall & its surrounding parkland, & the Lakeland Motor Museum. Holker Hall, Cark-in-Cartmel, Grange-over-Sands, Cumbria. £1.50-£2.75, OAPs £1.30-£2.20, children £1-£1.80 depending on visits chosen.

Apr 12, 10am-6pm. **Bank Holiday Flying Display.** First flying day of the season for the historic planes of the Shuttleworth Collection. Old Warden Aerodrome, Nr Biggleswade, Beds. £8 per car & all passengers.

Apr 12, 1.30pm. **Egg-rolling.** Thousands of children gather to roll coloured hard-boiled eggs down a slope. The eggs are then eaten, helped down with oranges. Avenham Park, Preston, Lancs.

Apr 12, 11am. **Elver Eating Contest.** Tiny eels from the River Severn are fried over an open fire & locals compete to consume a pound of them—up to 1,000 elvers—in the shortest time. Village



Up and away in the basket of a hot-air balloon: Holker Hall, April 11 & 12.

Green, Frampton-on-Severn, Glos.

Apr 24, 11am. **Shakespeare's Birthday Celebrations.** A procession of local dignitaries & representatives of London embassies witness the unfurling of flags of all nations, then continue round the town to the Birthplace, Holy Trinity Church & the Royal Shakespeare Theatre on this the nearest Saturday to Apr 23. Stratford-upon-Avon, Warwicks.

Apr 30-May 3. **International Microlight & Hang-gliding Rally.** A rally for these new lightweight flying machines, rather like a powered hang-glider, as well as the final stages of an international competition for the more familiar multi-coloured hang-gliders themselves. Shanklin area, Isle of Wight.

ROYALTY

Apr 2. **The Prince of Wales** visits the Chinese Community Centre, Henry St, & subsequently opens the new Radio Merseyside building, Paradise St. Liverpool, Merseyside.

Apr 2. **The Queen**, accompanied by the Duke of Edinburgh, opens the new Shire Hall of Royal Berkshire. Reading, Berkshire.

Apr 8. **The Queen** attends the Maundy Service at St David's Cathedral, St David's, Dyfed.

Apr 8. **Princess Margaret** takes the Salute at the Sovereign's Parade. Royal Military Academy, Sandhurst, Camberley, Surrey.

Apr 25. **The Queen** reviews the Parade of the Queen's Scouts. The Quadrangle, Windsor Castle, Berks.



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